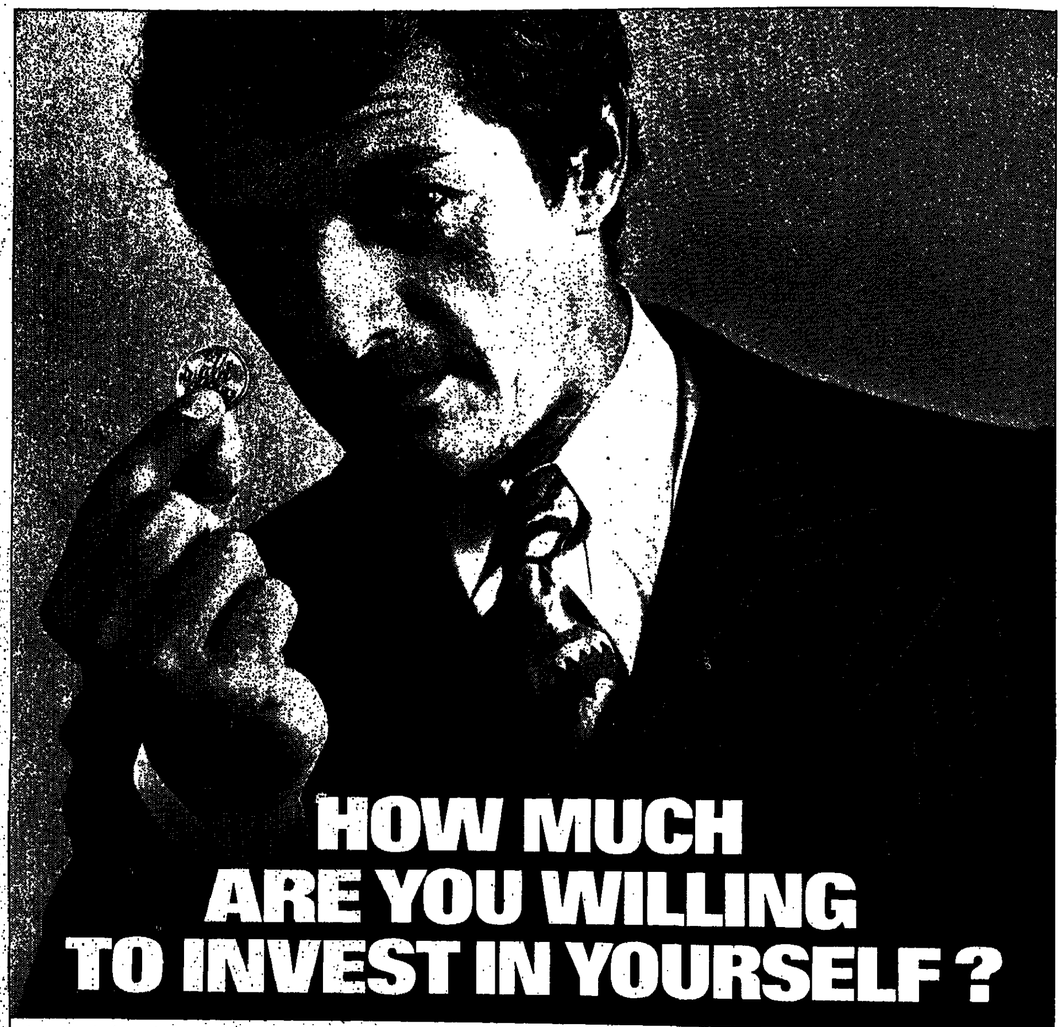

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MOVES IN SAMARIA

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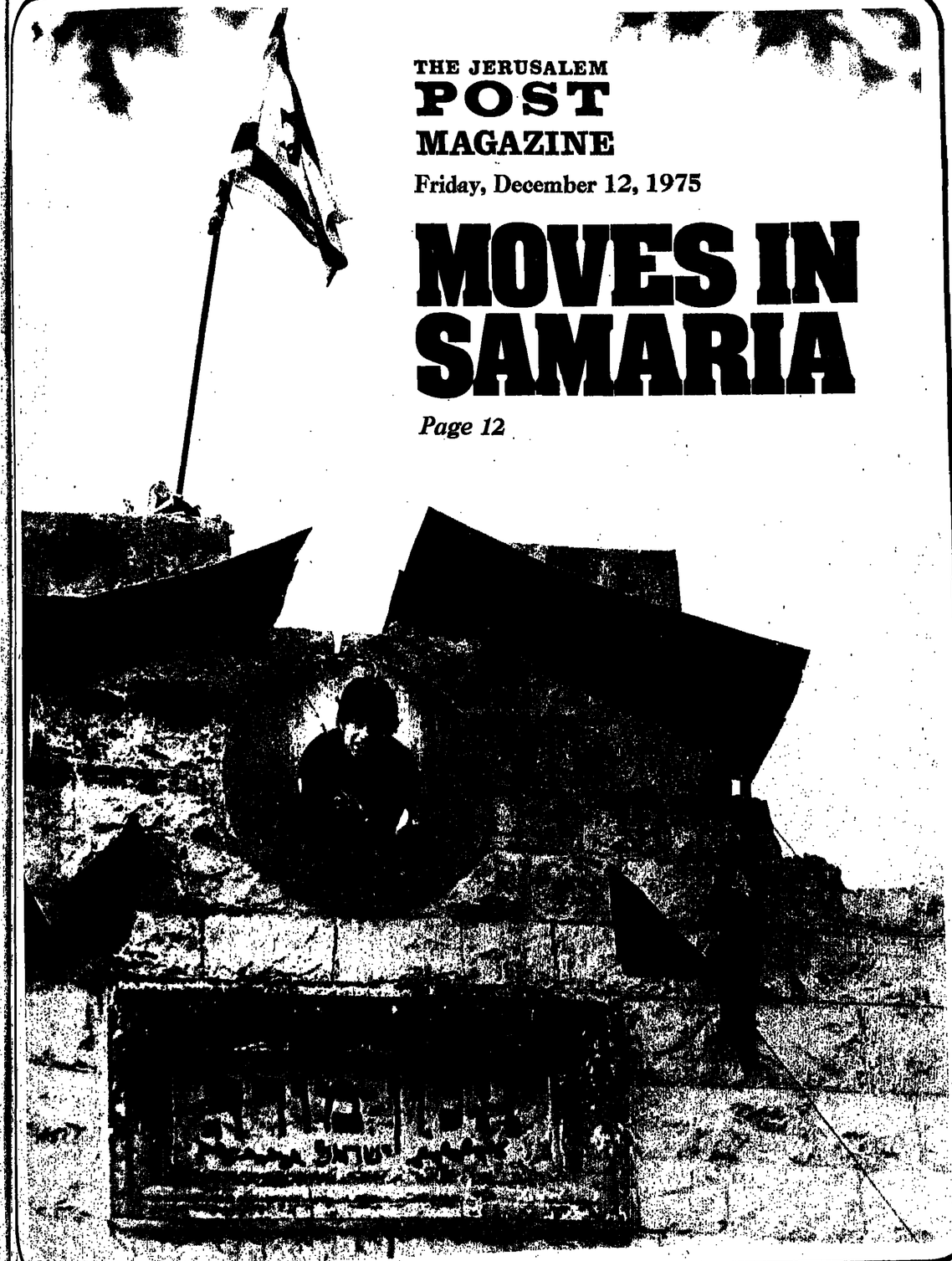

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THE JERUSALEM POST MAGAZINE

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Cover Picture: A temporary change of destination at the old Sebastia railway station. (Israel Sun)

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ON SUNDAY, DECEMBER 14.
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The lectures originally scheduled for this evening have been postponed to DECEMBER 28.

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AMERICAN DIRECTIONS

One of the most obvious features of United States policy over the Middle East in recent weeks has been the conspicuous absence of any firm line. The Post's Washington reporter, WOLF BLITZER, analyzes this in relation to the waning of Kissinger's star.

SECRETARY OF STATE Henry Kissinger, once confidently shaping behind-the-scene events in the Middle East, is steadily losing control. His step-by-step policy crumbled with the signing of the final accord last September 1, and he, and his top advisers, know it. Nevertheless, the consensus among experienced political observers here in Washington is that the Secretary, not one to accept defeat easily, will try to salvage something during the next few months from his intensive two-year encounter with the Middle East, thus allowing him to announce his resignation gracefully.

During interviews this week with officials from the State Department, the Pentagon, the White House, and with several Congressmen, their aides and other foreign policy experts, I was repeatedly told that Kissinger is no longer on top of developments in the region. The scenario he foresaw last September, shortly after the Israel-Egyptian agreement was reached, has failed to materialize. If anything, almost the opposite of what he predicted has occurred.

DURING A BRIEFING with newsmen at the King David Hotel on September 1, Kissinger indicated that Syrian-Israel negotiations for another partial settlement on the Golan Heights were next on his mediatory agenda. Sure the Syrians sounded tough, and Israeli leaders insisted that another pullback was virtually impossible, Kissinger said, but the United States had the ability to modify positions.

The angry Syrian reaction to the final pact, however, continued longer than expected. In fact, the Syrians, backed politically and militarily by the Kremlin, were not budging. President Assad rebuffed all U.S. efforts to begin an indirect dialogue through America's good offices with Israel, even turning down President Ford's invitation to meet in Europe.

When Kissinger realized that Syria was not playing ball with the U.S., he threw out a new idea during his October address before the UN General Assembly. He proposed "informal" consultations leading to a reconvened Geneva Peace Conference. Geneva, Kissinger understood, would not produce any results, since Syria, Egypt and the Soviet Union were all demanding immediate PLO participation on an equal footing – which Israel could not accept. Kissinger surmised that an "informal" meeting could skirt this sensitive issue, which, in any case, he wanted left until a much later stage in negotiations.

ORIGINALLY, the Soviet Union expressed interest in the idea. American officials came away from Kissinger's meeting with Foreign Minister Andrei Gromyko at the UN shortly after the Secretary made the proposal with the feeling that the Soviets might accept it.

But within a few weeks, the Kremlin had reconsidered. Moscow sent Washington a formal diplomatic note proposing instead an immediate reconvening of the Geneva Conference, with the PLO present.

Kissinger recalled his ambassadors from Damascus, Amman and Tel Aviv to study the Soviet note and to determine where the U.S. should go from here. After a thorough review, Washington sent Moscow its reply late last month.

"The United States cannot agree ... that the co-chairmen of the Conference (the U.S. and the U.S.S.R.) can alter the definition of the participants in the Conference, initially agreed to by the original participants," the note said. But Washington wanted to leave the door open for manoeuvre. It said that it was prepared to hold a conference "preparatory" to Geneva or even to "consider holding bilateral consultations with the U.S.S.R. in advance of such a preparatory conference."

Gromyko, however, quickly rejected the U.S. initiative.

A DISAPPOINTED KISSINGER, who was simultaneously coming under increased criticism on other issues from various circles in the Congress, the press and even the White House, was still desperately searching for a new gimmick to produce diplomatic movement just as the Security Council decided to debate the Palestinian question in January, with the PLO seated. The Syrians and the Soviets had wanted to bring back the Security Council as the central forum for Middle East talks, and this was the opportunity.

UN Secretary-Genral Kurt Waldheim had fallen into their trap. A week before UNDOF's mandate ran out, he hurriedly went to the Middle East on his own mini-shuttle, meeting with Assad and receiving a long list of outrageous demands needed for Syria to accept a continued UNDOF presence. Damascus was insisting on a change in the basic terms of Security Council Resolutions 242 and 338, until now the only agreed basis for negotiations, so that the "national rights" of the Palestinians would be acknowledged.

Prime Minister Rabin rejected all Syria's conditions.

When the Security Council took up the issue, Syria's demands had been watered down, but not completely withdrawn. Damascus still wanted a January debate on the Palestinian question, including PLO participation.

"During the final hours before the deadline," a pro-Israel Congressman said this week, "the United States and the Soviet Union stood eyeball to eyeball, and, at the last moment, we blinked."

Through a series of contrived and technical manoeuvres, the Soviet Union and its Syrian clients had managed to get their way: the Council would take up the Palestinian issue on January 12, and the PLO would be seated.

"It was a stunning defeat not only for Israel," the Congressman said, "but also for the U.S."

Israel's air strikes against terrorist installations in Lebanon last week advanced the PLO's prospects of participation in the council debate as the U.S. proved helpless to prevent their admission, and was even unable to obtain a Swedish abstention.

Although the session was capped with an unexpected U.S. veto blocking adoption of a one-sided anti-Israel resolution — only the 12th American veto in the history of the UN — it was bittersweet for Israel, which was still worried about a shift in U.S. policy.

IN NOVEMBER, as the Syrians and the Soviets were bringing the Palestinian issue centre stage, the State Department outlined its position on the Palestinians during Congressional testimony offered by former Deputy Assistant Secretary Harold Saunders, now director of the department's Bureau of Intelligence and Research. His 11-page prepared statement was the most comprehensive U.S. assessment of the problem made in many years, and was the product of an interagency study conducted during the Administration's six-month "reassessment" of Middle East policy that followed the March breakdown of Kissinger's shuttle.

Israel Embassy officials had been sensing a change in U.S. policy on the Palestinians for some weeks, and had reported this change to the Foreign Ministry in Jerusalem. Saunders, who informed Political Counsellor Eitan Bentsur about his statement the day before he delivered it, expected that it would upset Israel, but he, and most other Administration officials, were surprised that the Rabin Government should complain about it in public.

Kissinger and President Ford, in an effort to calm Israel, have since sent messages reaffirming that there has been no change in U.S. policy. But Israel officials are not completely convinced.

KISSINGER has often told Ambassador Dinitz and other Israel officials, during private conversations over the past two years, that the U.S. would not favour the creation of a separate Palestinian state in the West Bank and Gaza, because it would surely become Soviet-oriented and eventually pose dangers for Israel and Jordan.

Perhaps Kissinger still believes this, but other State Department officials do not, or at least they feel that the U.S. should take the risk in order to advance peace prospects and curry favour with the Arabs.

Senior American policy-makers are divided over the best direction of U.S. policy on this issue. Although Kissinger still calls the shots, other voices are being heard within the American bureaucracy, and they appear to be having an effect. Mid-level Arabists at the State Department, and within the Intelligence community, for example, are arguing that the U.S. should reconsider its policy of non-recognition of the PLO, which they believe is the only real partner for peace talks with Israel.

While Kissinger and Ford publicly reaffirm that the U.S. has not changed its policies, and will not before the PLO accepts Israel's existence and Security Council Resolutions 242 and 338, privately they appear to be attempting to win a change in the PLO's declared position calling for Israel's destruction.

Although most Arabists at the State Department acknowledge that the PLO is unlikely to reverse its call for a "secular" Palestinian state replacing Israel, they nevertheless are hopeful that the PLO might show some signs that this "dream" — as PLO leader Yasser Arafat calls it — is nothing more than a "Utopian" objective, which no serious Palestinian really expects ever to materialise.

If the PLO would at least do this, the pro-Arab officials maintain, the U.S. might be able to "nudge" Israel toward recognition and negotiations.

Other more realistic American officials, including Under-Secretary Joseph Sisco and Assistant Secretary for Near East Affairs Alfred Atherton, recognize that the Administration could never muster the popular support — especially during an election year — needed to pressure Israel into accepting such a toned-down PLO "dream," which Israel would still regard as a nightmare.

The PLO will have to accept Israel's existence explicitly, these officials insist, before the U.S. can even consider using its leverage against Israel to move on this issue. This is, in fact, the message Ford and Kissinger gave Egyptian President Anwar Sadat during his recent visit here. "Get the PLO to accept Israel, and we'll get Israel to accept the PLO," was the way one American source put it.

Thus, unless the PLO comes through with a basic change in its stance, little progress on this front is likely to occur during the Security Council Debate next month or in the foreseeable future.

OVERSHADOWING Kissinger's loss of control in Middle East diplomacy are the U.S. Presidential elections next November and the preceeding campaign. President Ford does not want the Democrats to be able to use the Middle East as an issue against him. Possibly, Ford might even want to use this foreign policy issue to win Jewish support. His political advisers are well aware of the domestic influence of the American Jewish community and other supporters of Israel, and believe that his chances would be endangered if the Administration adopted overtly anti-Israel policies. The Israel Government knows this and will be using it to play for time until it becomes clear who will be sitting in the White House after the election.

Kissinger, meanwhile, has other considerations also. Most experts interviewed this week said that they do not expect the Secretary to stay in office even if Ford should win the election. He may leave the department before if the anti-Kissinger chorus continues in Washington. In any case, he wants to make certain that he retires on a positive note, with his foreign policy achievements, including the Middle East, basically intact.

His dilemma, therefore, is how to avoid diplomatic stalemate in the Middle East without upsetting the pro-Israel supporters in America. The solution, some sources said, is for him to attempt to achieve as close a U.S.-Israel relationship as possible during the forthcoming year, while at the same time demonstrating that progress is being made.

"Kissinger and the Administration will say all the right things for Israel in public," the sources said, "while at the same time, jockeying to keep negotiations moving."

AMERICA'S POLICIES since the Yom Kippur War have centered in an effort to regain U.S. influence in the Arab world, especially in Egypt and Saudi Arabia. Kissinger will not want to give that up, and he will therefore attempt not to upset the Arabs too much. It will be a difficult balancing act.

"Kissinger has something up his sleeve, you can count on that," a pro-Kissinger official working in the White House said. "He may be down, but he's not out."

Although he said that he did not know Kissinger's plan, he declared that he was basically optimistic, despite the evidence to suggest the contrary. He said that nothing important would result from the Security Council debate, where the PLO, Syria and the Soviets will merely exude a lot of hot air. Once they realize that the U.S. will veto any changes to Resolutions 242 and 338, the official said, the Secretary will make a comeback, and will again offer a new plan.

Most other experts here are considerably less optimistic.

"Things have really fallen apart during the past month," one source said. "There no longer is any direction to U.S. policy in the Middle East."

THE PALESTINIANS: TWO ISRAELI VIEWS

What do the moulders of Israeli political opinion think about the Palestine Arab issue? ASHER WALLFISH canvasses two leading Members of the Knesset on opposite sides of the chamber: Professor MOSHE ARENS of the Likud, and Labour's YITZHAK NAVON who differs in his views from other Party heads.

"THERE IS NO REASON why Israel should refuse on principle to talk to the PLO," says Professor Moshe Arens of the Likud bloc. "On the contrary, Israel should agree to talk to anybody and everybody. The real point is: what do we say to them? We have to tell the PLO, or anybody else, that they have finally to learn to live with Israel — an Israel which stretches from the Mediterranean Sea to the River Jordan.

"And we have to talk to the PLO, as to the Arab governments, face to face. No more talking through mediators like Dr. Henry Kissinger. No more contacts by proxy through the Security Council."

Professor Arens recognizes the existence of a Palestine Arab entity. This is composed of Palestinians who live or lived on both sides of the River Jordan, he says, as well as their descendants in other parts of the world, refugees as well as emigres.

He understands the desire of this Palestine Arab entity for its own sovereign state. This, he believes, exists already in Jordan. The Palestinians form the majority there, not because of the influx of West Bankers, but because West Bankers and East Bankers are both Palestine Arabs.

King Hussein as ruler, Arens concedes, may be unacceptable to some Palestinians, because they feel the monarch does not represent them, or does not uphold the true Palestine Arab heritage.

"Perhaps they'd choose Yasser Arafat as their ruler if their country were democratic. But that's no business of ours. Israel could no more protest about an Arafat ruling Jordan than it can protest about an Assad ruling Syria.

"If the Palestine Arabs are anxious to delineate bigger borders than those of Jordan and not simply enjoy sovereignty, that's a different matter," says Arens. "The moment the borders of a Palestine Arab state spell the end to Israel's existence, you have a problem which is insoluble."

He wants Israeli leaders to stop declaring that peace cannot come without a solution to the Palestine problem. He thinks this is "a self-defeating formula." The outstanding Palestinian problem provides every aggressive Arab state with an extra safety device — to use when it wants to avoid the risk of peace.

WHETHER THE WEST BANK and Jordan form one state or two, Israel will still be threatened, he says.

"Any border west of the River Jordan endangers Israel's security and existence. Israel's army cannot defend the country if it pulls back from the waterline. That would be a 'mission impossible.' And if any of the million Arabs in the administered areas feel unhappy under Israeli rule, they have to make up their minds whether or not they could feel happier somewhere else, such as Jordan."

One reason for the erosion in international support for Israel is that "our friends find it hard to stand by our side when our position is so illogical and inconsistent."

Israel must stop talking so much about solving the Palestine problem and stop promising the world that it will leave no stone unturned in the quest for peace — while in the very same breath posing conditions about the PLO and a separate Palestine state.

Professor Arens would advise his fellow-politicians to realize that the country is still as locked as it ever was in a life-and-death struggle. He would have them realize that the PLO exists and flourishes because of the role it has to play in Arab plans to destroy Israel. When the Arab states and the Palestine Arabs understand that Israel cannot be destroyed, the problem will be solved and peace can come.

Israelis need not be obsessed by the paradox that two nations lay claim to one and the same piece of land. Such deep-rooted conflicts have occurred before in history. They were not always solved, he notes.

He feels that Israel should explain to the Western world why it dare not back down in this conflict. It should also explain that the conflict is part of a wider battle between East and West.

"It could explain that the Arabs are developing a neo-imperialism, so aggressive and repressive as to make 19th-century Western imperialism look like a social welfare programme."

ARENS IS SURE that Israel could sway the crucial international factor — American public opinion — with a blunt statement of its case, and get wider American sympathy and support.

Though a Jew may separate the view of the Administration and public opinion, the American democratic process always compels the Administration to close the gap eventually, he says. As for the deviations said to be taking place in Administration policy towards Israel, on the Palestine issue as well as others, he believes that such erosion always reflects the degree of flexibility which Administration leaders believe they can discern within Israeli thinking itself.

In face of the latest developments in the General Assembly and the Security Council, Arens advises the Government to adopt a yet more inflexible posture even though this might seem irrational.

"Premier Rabin has to put his cards on the table, at the UN, and in Washington, and declare that there is a danger-line beyond which we cannot be pushed. Then those who are mounting the pressure campaigns against us will see we are standing firm, not bowing to their pressure, and they will have to desist."

He bitterly rejects the accusation that Israel has always ignored the Palestine problem.

"Quite the contrary! Palestine hostility has brought us into conflict with them regularly for more than 50 years. We have never been allowed to ignore the problem. But the question is — what are we supposed to do about the Palestine problem without signing our own death warrant? Why the feeling of guilt among some Israelis? Are we supposed to make concessions to solve an Arab problem which will only create a far more serious Jewish problem? Every concession we made since 1921 — giving up Transjordan, then partitioning Cis-Jordan — has failed to appease the Palestine Arabs. Just the opposite; the hostility became more acute, not less."

Arens would explain Israel's stand on the Palestine problem in the context of the free world's struggle against an alliance of Communism and Arab totalitarianism.

"And the fate of Israel is far more crucial for Western freedom and democracy than the fate of South Vietnam was, for example."

He does not fear that there is any risk of the U.S. getting out of the Middle East.

"The U.S. will remain involved. But we must ensure that its involvement is steered towards us, not towards the Arabs."

Above all, he returns to his starting point: "Rabin should stop insisting that he won't ever talk to the PLO. He's simply convincing our friends that this is an Israeli 'blind-spot,' which they hope they can overcome by putting on enough pressure. It's the substance of talks which counts, not their physical structure."

"MY CONSCIENCE is absolutely clear about the Palestine Arab issue" says Yitzhak Navon, chairman of the Knesset Foreign Affairs and Defence Committee, who is sometimes labelled a "dove" on the Palestine question within his Labour Party.

"The Palestine Arabs have themselves entirely to blame — as well as their fellow Arabs, of course — for their woes," Navon told me in his Committee chambers on the ground floor of the Knesset building. "By going to war against us time after time, in order to wipe us out, they have lost whatever moral rights they may have had. Now they urge their claims camouflaged in a cloak of legitimacy, hoping to make up by political pressures what they lost in warfare.

"I have put forward my private views on the Palestine issue — views which differ from the official Government line in their flexibility — for political and not moral reasons," Navon said.

He made a point of correcting one misconception — that he favoured the creation of a separate state for the Palestine Arabs on the West Bank or in Gaza.

"Not at all — although I would support a separate state if I were convinced that it would solve all their problems, and ours, and bring final peace. But I am not so convinced."

Many realities have persuaded him, however, that a separate state for the Palestine Arabs would form a permanent trouble-spot. Its estimated population of one million souls — 600,000 in the West Bank and the rest in the Gaza Strip — would include 300,000 refugees who would still require resettlement. But there would be no room for that within Arab Palestine. "So they'll still turn to Israel."

Such a state would only contain a minority of the Palestinians, Navon noted, pointing to those in Jordan, Lebanon, the rest of the Arab world, and elsewhere. "So the Palestinians would always be seeking to enlarge their borders."

A West Bank-cum-Gaza state would inevitably demand Jerusalem as its capital, since no other West Bank city could qualify in Arab eyes, and this would merely intensify the conflict. But as long as the Palestine Arabs were linked integrally with Jordan, he said, Amman was the natural capital, while Jerusalem would have religious, but not political, importance.

A Palestine state could never be a factor for peace, Navon believes, as long as it was dominated by the PLO, and as long as it allowed the Soviet Union a springboard in the area.

Navon envisages a Jordan-Palestine Arab state, having plenty of room to settle not only the 300,000 refugees at present under Israeli rule, but also many Palestinians living outside. The combination is a natural one, ethnically, socially and geographically, he says; Transjordan was part of Palestine till the British split them in 1921. After 1948, Transjordan and the West Bank were a single economic unit, in addition to their political ties.

"If a separate West Bank state existed, it could not be prevented from allying itself with the Soviet Union, Syria or anybody else. Because of its internal stresses and strains, we would inevitably have terrorist attacks on Israel mounted from its soil. Our aircraft would not be able to take off safely from our airfields, because they'd be threatened by shoulder-borne missiles on the West Bank. If we were assaulted by terror gangs and decided to retaliate, our hands would be tied by our military alliances. That situation would easily end in war. The world would then be shocked to see us reconquering all those same areas over again, in order to ensure our security."

NAVON BELIEVES that his views on the Palestine Arabs diverge from the official line in two main details. First, he would phrase policy regarding the Palestine Arabs in a positive rather than a negative manner, because he feels Israel's information must be reasonable and convincing. His inference, clearly, is that the official line today strikes many as being both unreasonable and unconvincing.

"It's no good for us to keep on repeating the negative phrase about 'refusing to sit down with the Palestinian body, under any circumstances.' Instead, we have to tell the world that we'll talk to any Palestinian who's ready to acknowledge Israel within secure and recognized boundaries on the basis of Security Council Resolution 242, and to forswear terror. If the PLO agreed to those terms, it would no longer be the same PLO."

In the second of his divergences from the official line, Navon confirms that he does not advocate only talking to the type of Palestinian who might fit into his category. Israel should negotiate with a joint party comprising King Hussein as well as the Palestine Arabs who recognized Israel, he says. This would create a triangular negotiating framework.

To the argument that the Rabat Summit excludes King Hussein from any involvement in the affairs of the Palestine Arabs, Navon replies:

"The 1967 Khartoum Summit produced hardline resolutions, but they didn't all hold up. Maybe the Rabat resolutions will not all hold up either, once the Palestinians realize that the PLO is incapable of delivering the goods. Then the Arab states and the Palestine Arabs may well turn back to Hussein. It could take a long time, but we can wait. If they're not in a hurry, why should we be impatient?"

NAVON READILY CONCEDES that at present he sees not the slightest indication that any Palestinians might come forward to recognize Israel, or that King Hussein is ready to become involved once again. That does not deter him, since the alternative — talking to the PLO as it is now — is "out of the question."

He warns against trusting in promises that a Palestine state would be limited to the administered areas, and not have designs upon Israel proper.

"The Arab leaders say they won't rest till what they call 'the rights of the Palestinians' are restored. When they're asked to define those rights, they say the Palestinians themselves must define them. That means that their appetite will be insatiable."

He believes that Hussein would understand the advantages, for Jordan, of controlling a larger country, with more economic assets in manpower and resources, and with greater national prestige. As for the Israeli presence set up on the West Bank in 1967, he suggests that that presence might be viewed by Israel in a different light if Judea and Samaria were totally demilitarized.

Before Premier Yitzhak Rabin goes to Washington in January, Navon would like the Labour Party to thrash out the issue. Instead of the dissonant pronouncements about the Palestine Arabs being sounded today, he would like a new consensus to emerge, to which all would abide.

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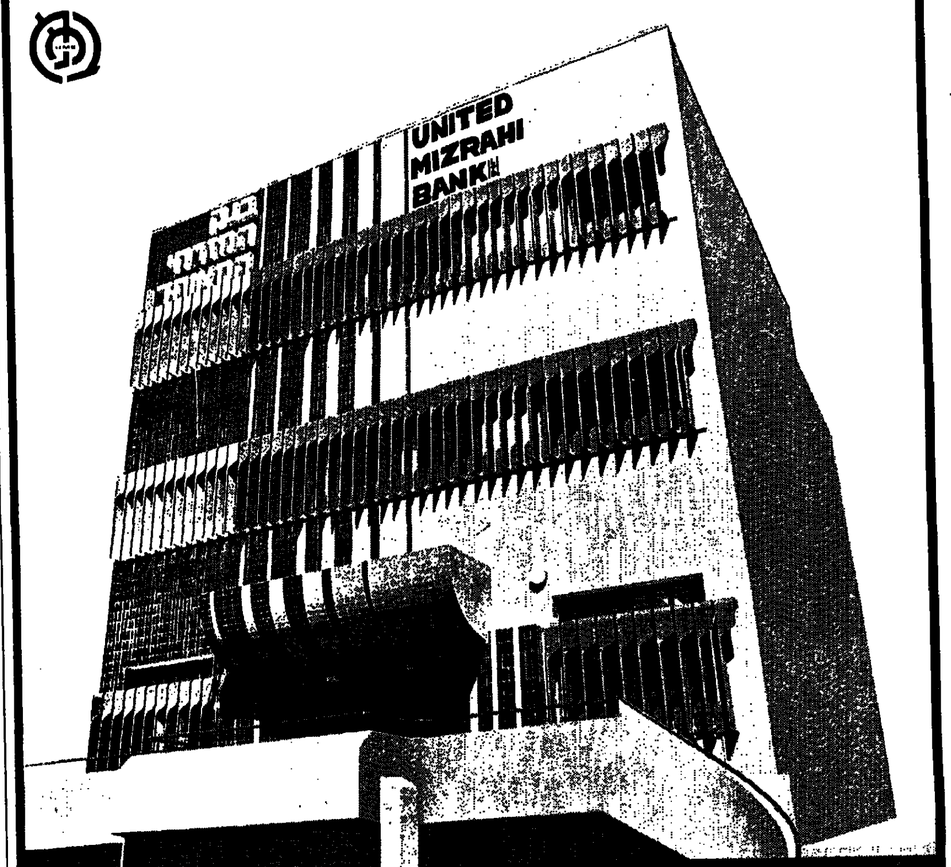

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SOUND AND FURY

One of the bugbears of the technological age is the damaging noise to which the human ear is increasingly subjected. NISSIM MOSES, one of the country's leading acoustic experts, is angry that so little is being done about this form of pollution, and explains to AARON SITTNER why it is something that Israelis should really be making a racket about.

PASTORAL PALESTINE was a pleasurable paradise: the whisper of a Judean breeze wafting through a flowering olive grove, the muffled ripple of the Kinneret's gentle waters lapping the Galilean shore; the muted echo of the distant hammers of pioneer settlers in building themselves pens for their poultry.

All that is changed today. The children of those same settlers pierce the silken *silence of the air* as they flash across the skies in their Phantoms. Windows in north-west Tel Aviv rattle as giant jetliners zero-in on Ben-Gurion International Airport. Holonites muffle their ears as the 707s and DC 8s rev up to gain altitude for their trans-Mediterranean hop. And on Jerusalem's Rehov Agrippas, workers at the noise-control unit of the Environmental Protection Service keep the windows tight shut: the roar of trucks and buses on nearby King George Avenue is too much for them.

Israel is a noisy place — much too noisy. Chances are you already know it. If you don't — well, that's your problem. Why? Because it suggests that you — like too many other Israelis — are unaware of the hazards of noise.

One Israeli who "knows a bit about noise" is Nissim Moses, chief of the acoustics laboratory at Israel Aviation Industries and noise-control consultant to the Environmental Protection Service. The service, formerly an advisory body to the Prime Minister's Office, is now an arm of the Ministry of Interior.

"Israelis may be sophisticated about a lot of *things*," *says* Mr. Moses, who immigrated to this country from India nine years ago. "But Israelis are still babes in the wood when it comes to recognition of the dangers of noise and how to avoid them."

ABOUT TWO YEARS ago, a California physician collated some eye-opening results of a survey he had made. They showed that there is more to noise pollution than occasional permanent *damage to the hearing system of* persons constantly subjected to jet-engine roar or ear-splitting rock music. He found that chronic exposure to noise can cause a flood of afflictions from sore throat and sleeplessness to loss of libido and heart attack.

In a control group of pregnant animals exposed to loud noise (70 decibels and over) for only six minutes in every hour, half of them miscarried and a quarter of the fetuses indicated such developing abnormalities as blindness, bleeding and brain damage.

"Getting people to recognize noise dangers is a heck of a lot more difficult than eliminating obnoxious noise," Moses *claims*.

"Response to noise is an individual response. If there's a break in a sewage pipe, everybody in the neighbourhood will be upset by the smell. If there's a chemical taste in a batch of milk, nobody will drink it. With noise pollution, it's different. The human 'sound threshold' varies from person to person. The same noise can seem deafening to Moshe, annoying to Haim, bearable to Shlomo and hardly noticeable *to David*. But getting rid of that noise must be made a public rather than personal issue.

"Another difference between noise pollution and other environmental scourges is that noise pollution can be cleared up quite rapidly, while air or water pollution control is a drawn-out affair. What noise and other pollutions have in common is their cumulative, often unnoticed effects. If you go to bed only slightly disturbed by a dripping faucet, the chances are that you'll wake up next morning in a lousy mood, but that you'll have *forgotten* that what caused it was that dripping water."

NISSIM MOSES believes Israel's defence forces and industry are getting away with murder.

"Too many boys come out of the *army suffering* from Meniere's syndrome," he insists. (This is a noise-induced attack on the middle ear which leads to dizziness.) As for industry, the noisy factories pay their workers a *tosefet ra'ash*, (noise money) and the naive workers *are* happy. In fact, out of 81,000 work disability claims filed with the National Insurance Institute, only 39 were for work-related hearing loss. This is not only absurd; it's scandalous."

To reduce the danger of Meniere's syndrome, Moses would like to see every trainee equipped with an ear protection device approved for his particular training *environment*, be it light arms or heavy cannon. But industrial noise abatement is another matter.

Here, not only is the problem more intricate, but the solutions are more costly. In many cases, simply *enclosing the offending* machine in a lead-impregnated polyvynil "sound curtain" can effectively knock 15 to 20 decibels off the noise volume, to bring it below the 85-decibel danger point. In other cases, however, this is not effective. *You may* have to rebuild the floor, dismantle and reassemble retaining walls and ceilings, or even move the machine to another building.

This is so expensive that the whole problem of nerve-damaging noise is ignored. And, Moses notes, the Labour Ministry has still to lay down a scale of maximum noise levels permissible in industry.

If such standards could be prescribed, he believes, other Government agencies might help to deal with the problem. For example, firms moving to development towns receive tax and loan benefits. Firms engaging in research and development can get up to 80 per cent of their costs for this covered by the Government. Why shouldn't the Government give financial assistance to help companies cut down on noise in their plants?

PLANT NOISE sneaks up on you, says Moses, and if more and more workers are to be shifted from services to industry, in line with the Government's plans, then the true dimensions of industrial noise danger must be disclosed.

Here's an example: a worker doing an eight-hour shift at a steel-grinding machine putting out 100 decibels at about 2,000 cycles per second will soon become acclimatized to the nuisance, just as he gets used to his nagging wife. But after a few years on the job his "sound threshold" will have shifted so much that he is virtually deaf to frequencies above 2,000 cps. Now, the human ear is most sensitive to the sound range between 1,000 and 4,000 cps, with most of the beautiful sounds — music, birds singing — lying closer to the upper range. So far, claims Moses, Israeli courts dealing in work compensation cases fail to recognize this awful truth.

Israel's repulsive noise pollution is not limited to industry. Moses accuses building contractors and town planners of failing to care about the public welfare.

"Hundreds of novel acoustic materials and techniques reach the market each year," he explains, "yet Israel's contractors hardly pay any attention to them.

"They could even do a better job with materials already at hand if they wanted to. In the average flat being built today, the builder brings the wall cinder-blocks up to a few centimetres of the junction points and then literally cuts corners by filling in the space with plaster. Noise and other unwanted sound comes right through. The same happens with window frames: a pre-fabricated frame thrown into the opening, and the surrounding space is filled in with cheap mortar. No wonder so much street noise gets through and makes domestic life nearly unbearable."

Proper planning of neighbourhoods could compensate for some of this fault — if the planners were willing to listen, says Moses. The new residential section now being planned for the Rishon Lezion dunes is "a disaster," according to him. Only a few months ago, one of Ben-Gurion Airport's take-off flight paths was shifted southward, to relieve Bat Yam of the noise pressure. Now, says Moses, the Rishon project is slated for a point right below the new flight path.

"In Or Yehuda," he continues, "also right below an aircraft approach path, they are still going ahead with the construction of a school despite our warnings. The entire school day is four-and-a-half hours, but the cumulative loss of time due to B-G traffic noise is two hours. We warned the local council about this, but they ignored us.

"As far back as 1970, we warned the Beit Dagan authorities to insist on acoustical wall and ceiling treatment for their new schools. But they, too, disregarded our advice."

CONCERN ABOUT — and complaints against — aircraft noise run directly proportional to Israelis' socio-economic level. Thus, Moses points out, the affluent residents of Kfar Shmaryahu register a great number of complaints about the occasional whirr, of a Piper Cub circling over Herzliya Airport, producing a relatively low 22 points on the N.E.F. scale, an indicator used to monitor the noise around an airport. "But in Beit Dagan or Or Yehuda, where the N.E.F. hits 40, people just go on accepting it because they know nothing of their rights — their right to freedom from unnecessary noise and their right to complain about it."

Aside from aircraft noise, the racket produced by road traffic could also be alleviated with a little forethought. Why place bus stops on slopes, where starting-up requires more engine throttle? Moses asks. Why not set houses further back from the roadway and plant at least four rows of sound-absorbing trees and shrubbery? Why not space and control traffic lights in such a way as to prevent drivers from roaring into adjoining quiet blocks to dodge the light?

"We must do something about all this terrible noise," he says. "What's the use of straining all our human resources to raise our standard of living when life itself, because of the growing din, will become less pleasant?"

The first concrete step towards noise control will soon come out of the Environmental Protection Service's noise control unit which Nissim Moses heads. It is a bill aimed at curbing all the abuses cited above, and many more not even mentioned.

"But," he concedes, "no law is ever going to reduce noise until the people wake up. And if Israelis were smart, they would wake up right now and realize what excessive noise is doing to them."

DECIBELS	COMPARATIVE NOISE LEVELS
160	Medium jet plane, at source
140	Air raid siren, at source
130	Threshold of pain
125	*Music academy*
120	El Al 707 jetliner, from 1,500 feet away
106	Beersheba cotton mill loom
98	Kibbutz farm tractor
97	Jerusalem Post's printing press
82	Average Dan Region residential traffic intersection
60	Typical Haifa business office
32	Room in Safed flat at midnight
20	Whisper
0	Threshold of hearing.

Winter-Schlussverkauf

is one of those long and difficult words the German language is full of. It means End of Season Sale and is well worth remembering. It lasts from **26th January** to **7th February, 1976** throughout Germany and you really have to see it to believe it.

Usually quite normal owners of shops and of big chains of department stores go completely crazy and sell anything and everything they have in store at prices far below what they paid themselves. Gripped by a space complex they make room for new stuff they ordered for the spring.

Winter-Schlussverkauf is the time when bargain hunters can be seen in broad daylight "raiding" the shops all over Germany.

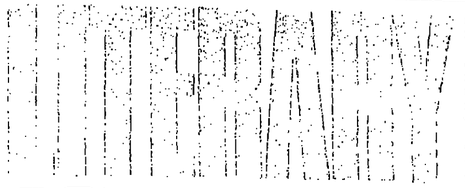
A lady's dress for	**DM 25.—**
A man's suit for	**DM 80.—**
A blouse for	**DM 8.—**
A sweater for	**DM 6.—**
A man's shirt for	**DM 8.—**
A pair of socks for	**DM 1.—**

are just a few examples of what you may find there during this annual Teutonic Tribal Festival. Unlike most tribal rituals this one is wide open to non-teutonic visitors. Usually stiff English matrons dive into heaps of sweaters, fränkli-minded Swiss buy dozens of sheets, plump Dutch housewives try on jeans, and classless citizens of the Peoples' Democracies flirt with woollen coats.

Israelis are comparative newcomers to the Winter-Schlussverkauf because it took some time until they got the meaning of the word — but they are catching up. Their German is rapidly improving. And so is their garderobe.

By the way, Lufthansa flies six times every week to Germany.

Lufthansa



CONTINUITIES

For the past seven years, Jerusalem publisher ABRAHAM LEWENSOHN has been busy putting out Hebrew translations of books by non-Jewish authors attesting to the peculiarly sad condition of this country in the 19th Century. HELGA DUDMAN talks to Lewensohn about himself and his books.

EAGER CROWDS lined up to see the fabulous display — an ancient manuscript which practically nobody could read or understand — in its special glass case. Even the Prime Minister came; after all, payment for the treasure was coming from national funds, and national pride was at stake.

The time was 1883, the place, London, the Prime Minister, Gladstone, and the treasure, a collection of 15 ancient Hebrew scrolls, said to be the oldest in the world. The national rivalries were those of *England versus* Germany, with the Catholic ego of France pitted against both Protestant camps. The British Museum was about to pay one million pounds sterling — and the pound was still very much the pound — to one William Moses Shapira, a converted Russian Jew who lived in Jerusalem and dealt in books and antiquities. The newspapers were full of stories about the exciting acquisition and Shapira's interesting role.

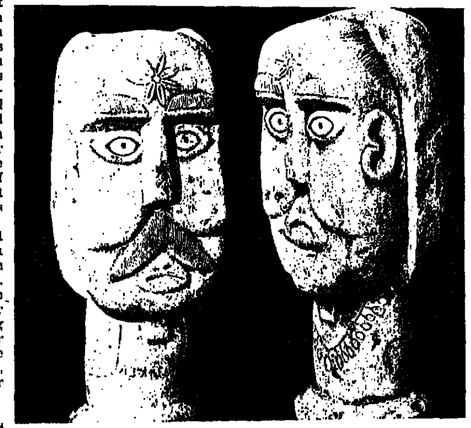
Then the axe fell. According to proof provided by the French archaeologist and Orientalist (and Vice-Consul at Jaffa from 1880 to 1882) Charles Simon Clermont-Ganneau, the scrolls were a fraud. Expert tussled with expert (the British Museum's man, also a converted Jew, rejoiced *in the name of Christian David* Ginsberg). Shapira was accused of having cut the margins from scrolls he himself had sold earlier and of writing — with subtle changes — portions of the Book of Deuteronomy on the parchment strips and aging them in his Jerusalem workshop.

Disgraced in all eyes except those of his daughter, Shapira shot himself in a hotel room in Rotterdam a few months later. The embarrassed British Museum sold the scrolls at auction after three years for 18 pounds sterling and 5 shillings. The purchaser made a small profit when he resold them for 25 pounds sterling, and that is the last anyone ever heard of them.

NOW A HEBREW translation has appeared — "Bat Yerushalayim Haketana" — of a book by Shapira's daughter (Mme. Emile Perrault, writing under the pen-name Myriam Harry) — "La Petite Fille de Jerusalem," published in Paris in 1914. Calling herself "Ziona" in a thinly disguised autobiography which spiritedly defends her father, she gives a lively description of Jerusalem a hundred years ago from the viewpoint of a romantic young girl, complete with pre-adolescent crushes, public executions, English missionaries, and piano lessons. Clermont-Ganneau appears as a villainous "Merle-Vanneau" and Ziona's mother, a German-born Lutheran deaconess who followed her husband into the Anglican Church, is called "Mrs. Benedictus," which is a far cry from Mrs. Shapira.

The original French version was translated into Hebrew not long after its publication by Dr. Yitzhak Assia, who was born in Jerusalem in 1876, a year after Myriam Harry, and died in Jerusalem in 1957, a year before her death in Paris. (There are some contradictions as to the date of her birth. It is given as 1875 in the Encyclopaedia Judaica, which would make her barely nine at the time of her father's death. Incidentally, in line with its policy of not including apostate Jews, the Judaica does not list Shapira, although giving his daughter; he can be found under "Shapira, F." — F. for Fragment.)

Dr. Assia was the eldest son of Rabbi Avraham Moshe Lunz of Jerusalem who wrote, among other works, one of the first guidebooks to Eretz Yisrael — after going blind. Assia-Lunz served in the French Army Medical Corps during World War I, moved in literary circles, maintained contact with Myriam Harry — they had played together here as children — and translated her book, which remained unpublished for half a century, as a labour of love. (As old Jerusalemites may recall, he also carried off to Paris the wife of a prominent Jerusalem professor.)



Believed to be an early Shapira archaeological fraud: two "Moabite" idols.

"IF I FORGET THEE, O Jerusalem..." is the last line of "Bat Yerushalayim Haketana." Myriam Harry returned here for a visit in the 1920s, found it hard to recognize the country, was much taken by the early kibbutzim, and sent back enthusiastic articles to the French press — "Le Matin" and "l'Illustration." In the 1930s she was twice interviewed, in Beirut, by Gabriel Cifroni — in Lebanon for "Haboker," to interview the Mufti. Cifroni, who has long been interested in the Shapira case, talked to her at length about her father. He was, she said, a naive, warm-hearted, enthusiastic man who may have been duped by his Arab helper; she was sure, too, that he would one day be vindicated.

Cifroni — who happened to meet her in the office of an Eretz Yisrael dentist in Beirut — found her a "more than warm supporter" of the Zionist cause. She also worked actively to publicize such painters as Rubin and Schatz. Cifroni especially wanted to track down someone who had known her father; and here, Myriam Harry produced the name of her old friend Dr. Assia.

In Paris, Cifroni looked for him in vain. Twenty years later, back in Jerusalem, came the kind of conclusion which drives journalists mad. "But he's at the Hadassah Hospital," said a friend who knew that Cifroni was looking for Assia. He rushed there, to find the 81-year-old doctor and writer sinking into a coma. They talked briefly of Shapira and the old days; that evening Dr. Assia died.

ENTER NOW, yet another Jerusalem-born figure: Avraham Lewensohn, who has chosen to publish this book, together with several others, for his own set of reasons. The authors he has selected are all non-Jews. But their selected writings are, Lewensohn puts it, about "Zionism in the broadest sense." All deal with a period of local history he believes has been sadly neglected: the last century, in the years preceding the first large wave of aliya from Eastern Europe that began in 1882. The emphasis usually placed on the last 70 years of aliya, Lewensohn believes, is false and misleading, "though like much else, it was no doubt done with the best of intentions."

Avraham Lewensohn worked in advertising (speciality: graphics) for 25 years; and his father was one of the first here to work in the field. He has now given up this well-paid world for a plunge into books, publishing only what interests him, and with a choice of titles that seem just about the mirror reverse of the money-making motivation of an advertising man.

MARK TWAIN heads Lewensohn's list of authors. A Hebrew Version of "The Innocents Abroad — the New Pilgrims' Book, or A Pleasure Trip to the Holy Land," was Lewensohn's first venture and appeared in 1968. Somewhat to his surprise, it sold well and a second edition has now come out. This includes an essay, unpublished till recently, in which America's famous humourist — known also for his bitterness — explains his views on the Jews; there is also a reference to Herzl's activities "during the past year."

The choice of Mark Twain shows Lewensohn's motives at their most devious. They are also readily admitted: "I wanted to show, among other things, how empty and desolate this land was when Mark Twain saw it." Lewensohn's great-grandparents were living in Jerusalem at the time of that visit, and his ancestry here, on his mother's side, goes back five generations. Not all that much, he quickly points out, as pedigrees in the Holy City go; but it does equip him, as it were, to embrace a view which some, whose family presence here is less venerable, might snarl at. (Lewensohn as a boy was somewhat embarrassed by the early settlers on his mother's side, compared to the more chic later arrivals — stil in the last century and also from Russia — on his father's.)

His view might be described as an unusual mixture of chauvinism and tolerance. When Lewensohn speaks of his fervent belief in "the irrational concept of the Promised Land and the Chosen People," he observes that "this might sound like chauvinism; " he is also perfectly aware that America, England, and even France at one time or another emphasized the superiority of their national inventions, and their destiny of being "a light to other nations." But, he also believes that "we must re-evaluate our attitude toward missionaries" (who play such a central role in Myriam Harry's book) and "recognize the importance of Jerusalem to Christians."

Thus, Herman Melville and Gustave Flaubert are two other writers whose travel journals Lewensohn will soon bring out in Hebrew translation. Students of American literature might know that Melville made a trip to the Levant in 1850, describing the events in a journal; students of French Literature will be aware that Flaubert's tour was the year just before (and that it is even thought that "Madame Bovary" took shape during this Levant visit). But it is not likely that many people are clearly informed about both. The close relation of Christianity to Judaism in general, and Zionism in particular, is expressed, Lewensohn believes, by these and other neglected writings: Melville's mystical poems, which will accompany the journal, are a case in point.

AN AMERICAN naval lieutenant, dead nearly 100 years, will also find a new audience here: Lt. W.F. Lynch, whose exploration of the Jordan River and the Dead Sea were reported in an official U.S. Senate Report in 1852, is being published by Lewensohn in both Hebrew — a simple account of his achievements — and English — the official documents.

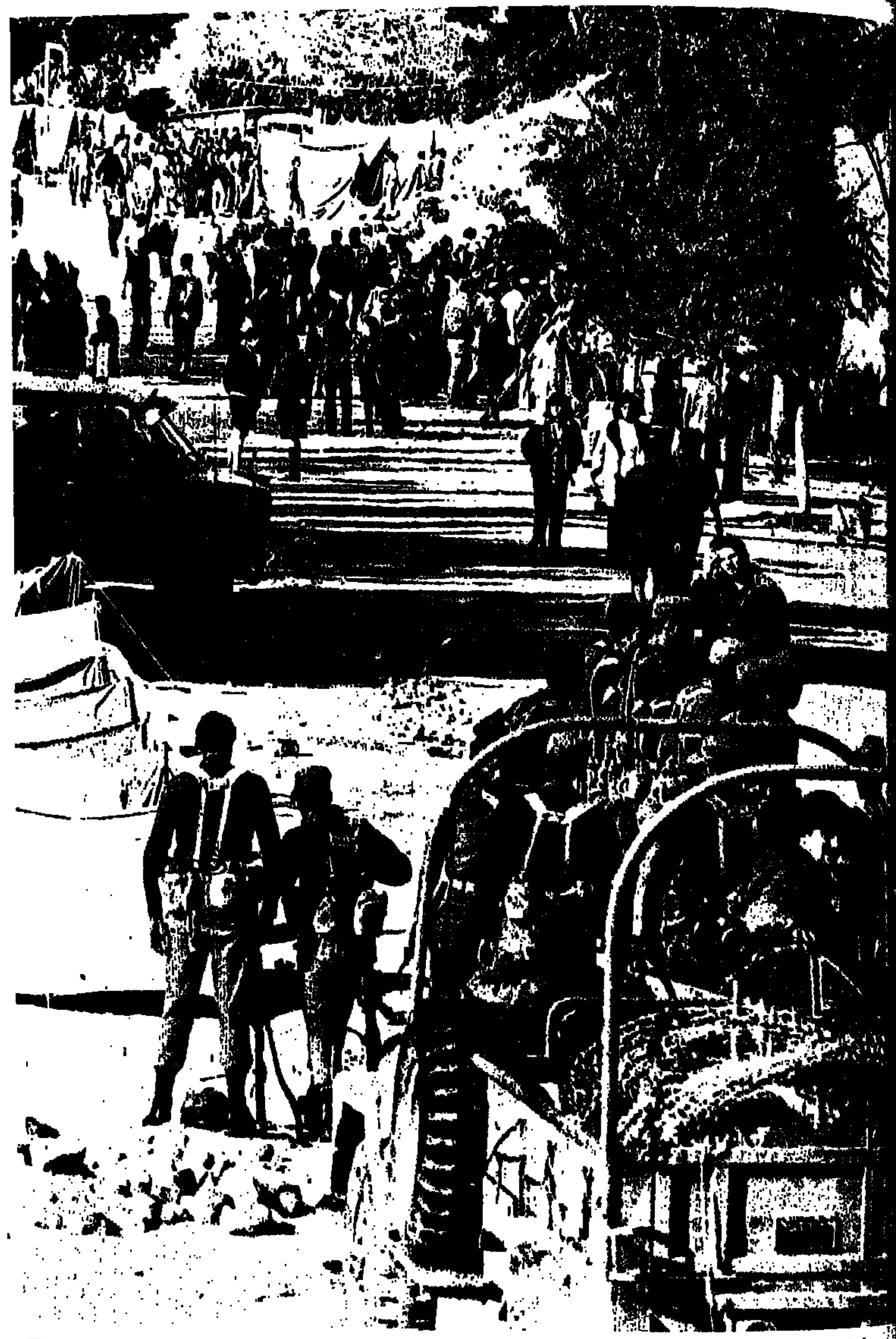
Having selected such a roster of non-Jewish authors whose works illuminate a kind of ecumenical centrality of the Holy Land, Lewensohn is fond of expressing his conviction that "Israel has a mission beyond that of solving the problems of East European Jews." He is eager to point out that waves of aliya have been continuing here for many centuries alternating with waves of invasion and destruction. In conversation, he leaps lightly — very lightly, for a man of considerable bulk — from Persian mysticism to the Tatar Invasion (of around 1260, for those who may momentarily have forgotten the date). And all this fills Lewensohn the publisher with tremendous enthusiasm — something which did not mark his quarter-century among the face-creams. "I was known as somebody who never got to the office before 10. Now I start at 7 a.m. and work 12 hours a day..."

SINCE THIS IS an exercise in continuities, it may be noted that preparations for "Bat Yerushalayim Haketana" began during the Yom Kippur War, when Lewensohn escaped into the past by reading the 1883 issues of the "Jewish Quarterly Review," and, among other works on the subject, the book on the Shapira case, by John Allegro, the *enfant terrible* of British archaeology. Published just 10 years ago, Allegro's book revived the controversy in the light of the Dead Sea Scroll discoveries, Allegro contending that Shapira's find was genuine, and "opens a window on sectarian Judaism and early Christianity that 19th-century critics all too prematurely slammed shut." One of those critics, a distinguished Professor of Comparative Philology and Assyriology at Oxford who died 15 years before the Qumran discoveries, wrote in 1883, in the "Palestine Exploration Quarterly," that it was "demanding too much of Western credulity" to believe that "in a damp climate like that of Palestine" (sic) any sheepskins could last for nearly 3,000 years." And we still have experts who claim that the Dead Sea Scrolls themselves are a fraud.

Lewensohn wrote the concluding section of the book (it follows Dr. Assia's brief account of the author's life and of the bygone Jerusalem they both knew) which summarizes the Shapira case. He also planned the graphics and illustrations; the jacket photograph shows some very nice "Moabite idols." These played a role in an earlier Shapira fraud, also unmasked by Clermont-Ganneau (who later wrote a book on the subject of archaeological frauds). The idols turned up on a Jerusalem rooftop 10 years ago, when they were found by Uri Katz, a biologist with a keen interest in local history (Lewensohn is working with him on yet another book, the story of important old Jerusalem houses). The idols, it is generally agreed, were faked by Shapira; but they make a marvellous jacket-illustration, and bear a curious resemblance to Kaiser Wilhelm. The connection between the four peculiar-looking stone heads used to weight down the Jerusalem roof, the Shapira Fraud, and Dr. Assia's nearly-forgotten translation of Myriam Harry's book, was made by Dr. Shmuel Avizur.

The youngest settler at Camp Kadum fraternises with the soldiers.

Temporary yeshiva. (Below) a prefab was hastily constructed.



The confrontation between the army and Gush Emunim rebels was later defused by the move to Camp Kadum.

MOVES IN SAMARI[A]

On Tuesday, the Prime Minister threatened to resign if the Alignment rev... the decision to allow the Sebastia squatters to move into Camp Kadum. Rep... JOSHUA BRILLIANT introduces these pictures of the happenings which l... the storm in the faction. Photographs by Israel Sun, Rubinger and Bat-S...

"THEY'RE BEHAVING as if they've captured the place," a tall captain grumbled on Tuesday as a Gush Emunim settler, in mud-caked shoes, climbed to a roof in Camp Kadum and hoisted the national flag. "We already have a flag here," he added.

Elated members of Gush Emunim had entered the military camp dancing, singing and embracing each other, having dented Government opposition to their living in Samaria. Seven previous attempts in the past eighteen months had turned out to be no more than demonstrations, as soldiers fairly promptly ejected the squatters. But this time they received permission to live 15 km. east of the 1967 armistice lines.

The Government can claim that it has not yielded and that the principle that it alone decides where and when settlements will rise has been maintained. After all, the settlers evacuated the railway station near Sebastia, and the Government explicitly said it did not undertake to turn Camp Kadum into a settlement.

The action split the Alignment faction, with members of the Cabinet attacking Prime Minister Rabin and Defence Minister Peres. Foreign Minister Allon was particularly touchy, apparently because an avowed Gush Emunim aim was to torpedo "the Allon Plan," which envisaged ceding Samaria to the Arabs in a peace treaty.

The Government's explanations certainly cut no ice with Rabbi Moshe Levinger or other E... leaders. They regarded ... Kadum as the germ of ... settlement.

The Emunim leaders ... vividly how Levinger led ... which rented rooms in a ... Hebron for Seder night in ... refused to budge until they ... invited to stay at Military ... ment headquarters in the ... Finally they forced the G... ment into establishing Kir... ba, where 4,000 people live ... Rabbi Levinger this week ... to fight for the establishm... dozens of Jewish settleme... Judea and Samaria.

The Government had ... such settlement to the ... Valley, parts of Judea and ... virons of Jerusalem.

POST PULLOUT GUIDE

The Poster

THEATRE

...WHERE ARE YOU OFF TO? (Tzavta) ...improvisation under the direction of ... Frye. Short scenes about father-son ...ships, new immigrants and old ... Plot development through suggestions ...ience. Tel Aviv (Tzavta). Sat. 8.00, ...00.

...FLIES AND HUMILIATION One-... play by and with Yisrael Chevroni. ...(Tzavta) Tues. 9.00

...LANUS Shakespeare — (Cameri) ...ed by Peter Dews, with Oded Teomi, ... Porat, Shlomo Vishinsky, Shimon Bar ...more. Haifa (Theatre) Sat., Sun., Mon.

...RIOR OF JERICHO (Cameri) a play ... Jewish-Arab relations by Joseph Mun-... Directed by David Muchtar, with Itzhak ..., Joseph Carmon, Shlomo Vishinsky, ... Ofer, Shimon Bar. Tel Aviv (Tzavta) ... 8.30; Haifa (Beit Rothschild) 8.30.

...MAH NISHMA. Meeting with artists, ...ists. Tel Aviv (Small Hall) tonight ...

...ASKS (Habimah). The 1948 play by ... Gil Robles is laid in Venezuela dur-... ...livar's revolt against the Spanish, and ... with the moral dilemma. The ...dramatic plot is too near, the ...terization is too black-and-white, the ...tion is passable. Tel Aviv (Habimah, ... Hall), Mon., Tues. 8.45 - 9.15.

...JOKER (Haifa), Yehoshua Sobol's ...play about a group of reservists in a ... on the Golan Heights is terribly fun-...ny and, and beautifully authentic. Ex-...acting by the all-male cast of six un-... Calton's direction. Eilat, Sun.; ..., Mon.

LITTLE SHRAGA (Haifa) — Or Yehuda, Sun., Jerusalem, Mon.

LIVE LIKE PIGS (Cameri) Tragi-comedy by John Arden, director; David Bergman, with Albert Cohen, Edna Friedel, Michal Bat Adam, Yossi Graber, Yehuda Fuchs. Tel Aviv (Cameri), Tues., Wed., Thurs. (Not yet reviewed).

MOST CRUEL THE KING (Haifa). Revival of Nissim Aloni's biblical play which 22 years ago caused a political controversy. Play stands out with beauty of language and lucid dramatic structure. Jerusalem Theatre Sunday; Mon.

MOTHER COURAGE (Habimah) Bertolt Brecht's moderm classic about the horrors of war as seen through the eyes of an indomitable woman (Not yet reviewed) Tel Aviv (Habimah) Sat., Sun., Mon., Tues.

A SLIGHT ACHE AND LANDSCAPE (Cameri) and Tzavta). Two short plays by Harold Pinter written in his ambiguous manner, showing glimpses of the mysterious menace under the smooth surface of ordinary life. Under Peter James' direction. Hanna Marron and Yossi Yadin deliver virtuoso performances. Tel Aviv (Tzavta) Thurs. 8.30.

THE TREASURE ((Habimah). A new version of the much performed Shalom Aleichem tragi-comedy. Tel Aviv (Habimah, Large Hall). Wed., Thurs.

OF LIGHT-MINDEDNESS AND FRIVOLITY (Habimartef). The 18th century play by Ref. Aharon Wolfson, a fighter against the religious establishment in Germany, in brilliantly funny modern dress, by director Omri Nitzan. Fun all the way. Tel Aviv (small Hall) Sat., Sun., Wed., Thurs.- Army: Mon., Tues.

MUSIC

...erts start at 20.30 hours unless stated

...SALEM

... the Khan — Lena and Marina Bon-..., violin & piano, play Sonatas by ..., Ravel, Schubert, Britten (Suite) ... Old Jerusalem Khan: Sunday.

... the University — Yari Kiess, violin, ... Saltzman, piano, perform Beethoven's ...' Sonata and Stravinsky's Diver-... — for students and lecturers, at the ... Auditorium: Monday, at 18.15.

... the Theatre — The Jerusalem ... Orchestra, Avi Ostrovsky conduc-..., with Daniel Adni, piano — Lavry. ...; Grieg: Piano Concerto; ...rgsky-Ravel: "Pictures at an Ex-...tion" — at the Jerusalem Theatre: Tues. ... (Subscription Series 8, No.2).

... Philharmonic Orchestra — Subscrip-... Concert No.4 — Lawrence Foster con-..., with Radu Lupu, piano — works by ..., Beethoven, Tchaikovsky — at the ... Hacomeh: Wednesday.

... for Flute and Guitar. Rene ..., Guitar and Yair German, Flute. ... by Bach, Beethoven, Locatelli, Ibert ... Jerusalem (Tzavta), Thurs. 9.00

...AVIV

... the Church — Mozart: "Requiem," ... Meller conducting the Haifa Chamber ... and the Ramat-Gan Chamber ...estra, with Nitza Israeli, Malka Brisker, ... Fish, Ron Grainer — at the Em-... Church, Jaffa: Saturday.

... at the Museum —

... Heinz Holliger, oboe, supported by B.Bor-..., harpsichord: Isaac Reuven, violin; ... Leveritoff, viola; Naomi Enoch, cello; ... Shatar, oboe; Gilad Hachlili, oboe — ... by Bach, Huber, Beethoven, Mozart — ... Recanati Auditorium: Saturday.

... Lea and Marina Bondarenko, violin & ..., play Sonatas by Beethoven, Ravel, ..., Britten (Suite): Tuesday;

... Australian String Quartet plays Haydn: ... in g minor; Don Banks: Quartet ...; Beethoven: Quartet, op 59, No.3:

... Philharmonic Orchestra — Subscrip-... Concert No.4 — Lawrence Foster cond. ... Radu Lupu, piano — music by Partos.

Beethoven, Tchaikovsky — Series 1: Sunday; Series 2: Monday; Series 3: Thursday;

Beethoven Marathon — 12 Hours of music by Beethoven in three sessions — at 11.30 a.m., at 13.00, and 20.00, until midnight: Tuesday.

HAIFA

Chamber Music Society — presents the Israel Quartet with Bartok: Quartet No.1; Schubert. "Death and the Maiden" — at Beit Harofeh: Saturday.

NETANYA

The Netanya Orchestra — subscription concert No.3 — Eitan Avitzur conducting, with Giora Feldman, clarinet & bass-clarinet, music by Sternberg, Haydn, Aharoni, Avitzur, Petrushka — at Beit Hagdudim, Avihail: Tuesday

LIGHT MUSIC

PADOM, PADOM, PADOM, songs of Edith Piaf. Tel Aviv (Tzavta), Mon. 9:00.

"LETTERS TO THE EDITOR" (Tzavta) — The "That's All for the Time Being" group (Yehonatan Gefen, Dani Litani and the others) in a new show with guitars, piano, songs, skits, laughter, tears and maybe even drums Tel Aviv (Tzavta) Sat. 9; Thurs. 9.

CHANAN YOVEL with Arik Cohen presents 'Kots Balev' Evening of songs old and new. Jerusalem (Tzavta) Sat. 9.00

FOLKLORE IN MUSIC AND SONG. Regular Wednesday selection of singers and musicians from all over the world. Jerusalem (Tzavta) Wed. 9.00

DANCE

BAT SHEVA DANCE COMPANY: Monodrama (Mirai Sharon). The Green Table (Kurt Jooss) The Burning Ground (Gene Hill Sagan) from Mahler: Song of the Earth. Tel Aviv (Cameri) Sat. 8.30; Beersheba (Keren) Tues. 8.30; Givat Hayim, Thurs.

OPERA

... Israel National Opera presents: ... Strauss: "Die Fledermaus," produced ... Edis De-Philippe; conductor: S.Levanon; ... Baker, Salendred, Miriam Laron, ..., Kahana, Ben-Shachar, Naomi ..., Greckamsla, Sharon (Saturday); ... Hammerstein II: "Show Boat," produced by Edis De-Philippe; conductors: A. Levanon/A. Taraki; cast: Susan Eichelberger; Judith Lynn, Lois Lula, Ben-Schachar, Kahana, Miriam Laron, Scarpinati. Graves, Lynn Richardson, Naomi Pinkus, Mazov, White, Swarts, Sharon, Shmueli, Claire Bloom (Monday).

"Alfie Darling" stars Joan Collins and Alan Price (who can't match Michael Caine's 1966 performance).

CINEMA

ALFIE DARLING — A far cry indeed from the amusing, trend-setting 1966 "Alfie," this new film is a sub-standard, tasteless British sex-comedy, which is banal as it is boring. Alan Price, replacing Michael Caine in the title-role, makes a brave effort to salvage something from the ruins.

APPASSIONATA — Inconclusive tale of complicated family relationships which are intensified by the intrusion of a Lolita-like friend of the schoolgirl daughter. Directed by Gian Luigi Calderone (his first feature film) and well acted by Gabriele Ferzetti, Valentina Cortese, Ornella Muti and Eleanora Giorgi.

LE CHAT ET LA SOURIS — Glossy detective yarn with Michele Morgan (absent from the screen for about 8 years) as the mouse pursued by Serge Reggiani as the cat who suspects her of murdering her rich, philandering husband. Superficial but entertaining. Directed by Claude Lelouch ("La Bonne Annee," "Le Voyou").

CRAZY SEX — Leading Italian stars Giancarlo Giannini and Laura Antonelli team up in this glossy sex-comedy. At times silly and in doubtful taste, but elsewhere quite amusing.

EARTHQUAKE — A traditional blockbuster (no pun intended), "Earthquake" has skyscrapers collapsing amidst burning streets and dams busting. Charlton Heston, Ava Gardner star, Richard 'Shaft' Rowntree does an Even Knievel, Lorne Greene, wheeler deals, and George Kennedy kills a berserk National Guardsman who, having already shot three of his mates, tries his hand etc. at rape. Action packed.

EMMANUELLE — Polished and elegantly erotic — but really rather silly — French film about diplomat in Bangkok who encourages his wife (Sylvia Kristel) to sample all kinds of sex, with an aging voyeur officiating over the final initiation. Well acted, and the colourful Thai background is fascinating. Directed by Just Jaeckin.

EXODUS — Revival of the film made 15 years ago about the birth of the State of Israel and the struggle of thousands of refugees to reach their promised land. Directed by Otto Preminger from the screenplay by Dalton Trumbo based on the bestseller by Leon Uris. The all-star cast includes Paul Newman, Eva Marie Saint, Sal Mineo, Ralph Richardson, Peter Lawford, Lee J. Cobb and Gregory Ratoff.

THE HAPPY HOOKER — Based on Xaviera Hollander's memoirs of her life as a prostitute. The film is poorly scripted, poorly directed and has not a scrap of human feeling in it. Lynn Redgrave as the by no means happy hooker works hard to no great end.

JUDITH — Revival of the 1965 Paramount film, directed by Daniel Mann and shot in Israel. Stars Sophia Loren, Peter Finch and Jack Hawkins. This dramatic, but shallow, movie, from a screenplay based on a novella by Lawrence Durell, is set in Palestine on the eve of Israel's independence.

KEEP IT UP, JACK! — Another British sex-comedy. A music-hall impersonator inherits a brothel from his aunt, and proceeds to adopt various disguises to masquerade as both the "madam" and the clients. Sometimes in bad taste, but also often amusing.

LACOMBE, LUCIEN — Subtle and intelligent film directed and co-authored by Louis Malle who paints an unemotional but convincing portrait of a young French provincial collaborator in World War II. Especially good performance from Holger Lowenadler as Jewish tailor who at long last manages to salvage his dignity.

LENNY — A black-and-white, documentary-like treatment of America's controversial comic Lenny Bruce, that is neither informative nor entertaining. Stars Dustin Hoffman.

LIES MY FATHER TOLD ME — Revolves round the relationship between a seven-year-old boy and his junk-dealing grandfather, members of a Russian-Jewish family living in the Montreal of the 'twenties. Story and characters are of the all too-familiar type and it is all very sentimental but Yossi Yadin makes a sympathetic *Zaide* and little Jeffrey Lynas is a charming child. Screenplay by Ted Allan, directed by Jan Kadar ("The Shop on the High Street").

LOVE AND DEATH — Woody Allen's latest presents the diminutive comedian as Boris, a 19th century Russian, a coward in a family of patriots who had a vision of Death as a boy and thenceforward is greatly taken up with the subject. A lot of the film is hilarious but there are times when the verbal humour and the visual gags fall flat. Still, there is plenty to please Woody fans, Diane Keaton is the lady in the case.

THE NIGHT PORTER — Shocking film of erotic relationship between a former S.S. officer (Dirk Bogarde) and a woman (Charlotte Rampling) who had been his sex slave in a concentration camp 14 years prior to events recounted. Bogarde's performance is outstanding. Directed by Liliana Cavani.

ONCE IS NOT ENOUGH — Based on the last novel of Jacqueline Susann ("Valley of the Dolls"), this glossy piece about a young girl's search for love is sometimes kitschy, but often genuinely moving. Good performances from Kirk Douglas, Alexis Smith, David Janssen and Deborah Raffin in only her third film. Directed by Guy Green.

ON THE WATERFRONT — Elia Kazan's classic expose of New York Port's mob-ruled unions retains its power after 21 years. Most of the power is generated by magnificent Marlon Brando, ably assisted by others who rose to stardom, Eva Marie Saint, Lee J. Cobb, Karl Malden and Rod Steiger.

REPORT TO THE COMMISSIONER — Well-made crime thriller about police operations in New York, with the central characters an idealistic young detective (Michael Moriarty) and the beautiful undercover narcotics agent (Susan Blakely). Plenty of suspense and a powerful climax, but drags a little in the middle. Directed by Milton Katselas.

RETURN OF THE PINK PANTHER — The third of a series about bumbling Inspector Clouseau (Peter Sellers) who tries to find who stole the priceless diamond. The Pink Panther. Many hilarious moments plus a cleverly staged robbery. Sellers is on top form. Cast also includes Christopher Plummer, Catherine Schell and Herbert Lom.

THE ROMANTIC ENGLISHWOMAN — Intriguing psychological drama laced with humour. Directed by Joseph Losey with his usual flair and featuring immaculate performances by Glenda Jackson, Michael Caine and Helmut Berger. The film is based on the novel by Thomas Wiseman, who himself wrote the subtle and urbane screenplay together with Tom Stoppard. Slightly pretentious, but recommended.

ROMEO AND JULIET. Franco Zeffirelli's famed revival of Shakespeare's classic tale. Beautifully directed and visually rich, with superb acting by Leonard Whiting and Olivia Hussey in the title roles and Michael York as Tybalt. Not to be missed.

SCENES FROM A MARRIAGE — Ingmar Bergman's remarkable study of an intimate relationship with a magical performance by Liv Ullman and fine acting by Erland Josephson as her husband. Three hours viewing that keeps the viewer's attention rivetted throughout.

SHAMPOO — Social comedy with Warren Beatty as an amorous hairdresser and with Julie Christie, Goldie Hawn and Lee Grant among his mistresses. The parts are better than the whole but there are enough bright moments to make the film worth seeing.

WHAT'S ON

PLANT A TREE IN ISRAEL WITH YOUR OWN HANDS: free tours for planters to the Hills of Judea leave every Monday and Wednesday from Jerusalem and every Tuesday from Tel Aviv. For details and registration please call Visitors' Department; Keren Kayemet Leisrael (Jewish National Fund); in Jerusalem, King George Ave., corner Rehov Keren Kayemet. Tel. 02-35261. In Tel Aviv, 96 Rehov Hayarkon, opp. Dan Hotel. Tel. 03-234449.

JERUSALEM

HADASSAH TOURS
1. Medical Centre at 9.30 a.m., 11.00 a.m., 12.15 p.m. and 3.00 p.m. Last tour on Friday at 12.15 p.m. Kennedy Building. No charge. Buses 19 and 27.
2. Morning half-day tour of all Hadassah projects $3 per person towards transportation. By reservation only: Tel. 416333.

HEBREW UNIVERSITY, tours in English at 9 and 11 a.m. from Administration Building, Givat Ram Campus. Mount Scopus tours 11.30 a.m. from Truman Building. Further details: Tel. 35430.

JERUSALEM BIBLICAL ZOO, Schnoller Wood, Romema. Tel. 533822, 7.30 a.m. — dusk.

AMERICAN MIZRAHI WOMEN, Guest Tours — Jerusalem — Tel. 521608, 222646.

HESSE'S PIANO BAR, 5 Ben Sheta, nr. Yafo. Pianist dly. Quiet atmosphere.

TOURISTS AND VISITORS come and see the General Israel Orphans Home for Girls, Jerusalem, and its manifold activities and impressively modern building. Free guided tours weekdays between 10-4. Bus No. 5 Kiryat Moshe, Tel. 523291.

JERUSALEM KHAN, near the Rly. Stn. Tales of Jerusalem, musical — Jerusalem in legend and song, in English. Every Tue. and Sat. at 8 p.m. Buses 4, 6, 7, 8, 10.

JERUSALEM HOUSE OF QUALITY, 12 Derech Hebron. Exhibition of selected Jerusalem products, mainly applied art. Open all day (except Saturday) 10 a.m. to 7 p.m., Friday till 1 p.m.

TEL AVIV

PIONEER WOMEN — MOETZET HAPOALOT. Free morning tours, Sunday, Tuesday, Thursday. By appointment; call Tel. 26111, ext. 566, Tel Aviv.

AMERICAN MIZRAHI WOMEN. Guest Tours — Tel Aviv — Tel. 220187, 243106.

NATIONAL RELIGIOUS WOMEN'S ORGANIZATION, MIZRAHI and HAPOEL MIZRAHI WOMEN IN ISRAEL, 166 Rehov Ibn Gvirol, Tel Aviv; Tel. 03-788942, 03-440316. Jerusalem: Tel.02-30620, 02-35282.

WORLD WIZO TOURIST OFFICE, 116 Reh. Hayarkon. Tel. 232939, 8 a.m.-2 p.m.

CANADIAN HADASSAH-WIZO OFFICE, 116 Rehov Hayarkon. Tel. 227060, 8 a.m.-2 p.m.

WOMEN'S LEAGUE FOR ISRAEL, 37 King George St., Tel Aviv. Conducted tours of homes, please call: Tel Aviv Tel. 249189; Jerusalem Tel. 39840; Haifa Tel. 666177; Netanya Tel. 23564.

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ORT ISRAEL: For visits please contact: ORT Tel Aviv, Tel. 289165, 782291-2; ORT Jerusalem Tel. 233675; ORT Netanya, Tel. 22922.

Visit the **ISRAELI WAX MUSEUM** and **SHALOM OBSERVATORY.** Open daily at Shalom Tower, Tel Aviv, Tel. 57304.

REHOVOT

WEIZMANN INSTITUTE OF SCIENCE Conducted tours, Sun. to Fri. at 10.30 a.m., starting from the lobby of the Stone Administration Building.

CAESAREA

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ART GUIDE

JERUSALEM

ISRAEL MUSEUM: Exhibitions: Works in Thread 1974/75 — Israeli artists and industrial products; Life and Art in Papua New Guinea, the Shipman Collection; Wonderful World of Paper; Painted Greek Vases — An Exercise in Observation; Our Pupils at Work — 1975; Roman mosaic pavement from Nablus, 3rd-4th cent. C.E. (at Rockefeller). Foreign artists about Recycling at the Museum; Malevich: Graphic Work 1913-1930; Josef Albers — Formulation, Articulation — series of silkscreens, until Dec. 16.
Visiting hours: Israel Museum and Rockefeller — Sun., Mon., Wed., Thur. 10 a.m.-5 p.m.; Tues. Shrine of the Book and Billy Rose Art Garden 10 a.m.-10 p.m., Israel Museum 4 p.m.-10 p.m.; Rockefeller: Sun.-Thur. 10 a.m.-5 p.m.; Israel Museum and Rockefeller: Fri., Sat. 10 a.m.-2 p.m.

GALLERIE VISION NOUVELLE, Y. and S. Hamiache. Khutsot Hayotser, original prints by contemporary European artists. Tel. 02-289864.

GYDA GALLERY, 9 Balfour St., Tel. 61039. Stematsky: recent works. Daily 11 a.m.-1 p.m.; 5-7 p.m.

DEBEL GALLERY, Ein Karem, Tel. 02-417735. Siri Berg. Permanent exhibition: Israeli contemporaries and naives. Mon.-Thur. 11 a.m.-1 p.m.; 4-7 p.m. Sat. 11 a.m.-2 p.m.

ARTISTS' AND CRAFTSMEN'S ASSOC. of French Hill. Exhibition. Open daily, 10 a.m.-9.30 p.m. Holyland Hotel, Bayit Vegan. Bus 6/1.

ARTA GALLERY, 4 Reh. Rabbi Akiva (nr. Orgil). Opening of Erich Brauer exhibition — Saturday at 8 p.m. Opening remarks: Dr. Johanna Nestor, Austrian Ambassador. Gallery hours: 10 a.m.-1 p.m.; 5-7 p.m. Saturday, 11 a.m.-1 p.m.

TEL AVIV

TEL AVIV MUSEUM, 27 Sderot Shaul Hamelech. Impressionism in Graphic Art. Helena Rubinstein Pavilion: Yosi Bergner, paintings, 1955-75.
Visiting hours: Museum, both buildings, Sun., Mon., Wed., Thurs. 10 a.m.-5 p.m. (Library 10 a.m.-4 p.m.); Tues. 10 a.m.-1 p.m., 4-10 p.m. (Library 10 a.m.-1 p.m.), Fri. 10 a.m.-2 p.m. Sat. 7-11 p.m.

HA'ARETZ MUSEUM, TEL AVIV
1) Museum Centre, Ramat Aviv: Glass Museum; Kadmon Numismatic Museum; Ceramics Museum; Museum of Science and Technology; Museum of Ethnography and Folklore; Alphabet Museum; Lasky Planetarium; Nechushtan Pavilion; Timna Excavations; Tel Qasile Excavations.
2) Museum of Antiquities of Tel Aviv-Yafo, 10 Rehov Mifratz Shlomo.
3) Museum of the History of Tel Aviv-Yafo, 27 Rehov Bialik.
All Museums open Sun.-Thurs., 9 a.m.-4 p.m. Fri. 9 a.m.-1 p.m. Sat. 10 a.m. On Sat. admission free. Planetarium closed.

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OTHER CENTRES

WILFRID ISRAEL HOUSE, Hazorea: Sketches, Aquarelles, Etchings, Batiks, the work of the late Shoshana Reich (1939-1973). Opening Saturday, December 13.

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Tickets: Agencies and CAMERI box office

Israel Theatres

The Cameri Theatre
CORIOLANUS
Haifa Theatre
Dec. 13, 14, 15
A PIG'S LIFE
Tue., Dec. 16. Wed., Dec. 17
GOVERNOR OF JERICHO
Tue., Dec. 16, Tzavta
Wed., Dec. 17, Haifa

Habimah
MOTHER COURAGE
Tomorrow, Dec. 13 (9.00),
Sun., Dec. 14
Mon., Dec. 15. Tue., Dec. 16
OF LIGHT-MINDEDNESS AND FRIVOLITY
Tomorrow, Dec. 13. Sun., Dec. 14
HOSTAGES
6.45 & 9.15
Mon., Dec. 15. Tue., Dec. 16

סינמטק
haifa cinematheque
*Hollywood in the forties

Saturday, December 13	
WALT DISNEY	5.00 p.m.
*TO HAVE AND HAVE NOT	7.00 p.m.
*THE TREASURE OF SIERRA MADRE	9.30 p.m.
*GOLDWYN FOLLIES	11.30 p.m.
Sunday, December 14	
*THE TREASURE OF SIERRA MADRE	7.00 p.m.
*THEY LIVE BY NIGHT	9.30 p.m.
Monday, December 15	
*IT HAPPENED TOMORROW	7.00 p.m.
*LONG VOYAGE HOME	9.30 p.m.
*THE SET UP	midnight
Tuesday, December 16	
*THE MALTESE FALCON	7.00 p.m.
CHINATOWN	9.30 p.m.
Wednesday, December 17	
THE DUTCHMAN	7.00 p.m.
Thursday, December 18	
IL GIARDINO DEI FINZI-CONTINI	6.30 p.m.
LE JOUR SE LEVE	8.45 p.m.
*ARSENIC AND OLD LACE	midnight
Friday, December 19	
BLAZING SADDLES	8.00 p.m.

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Radio for music lovers

All broadcasts up to 14.00 are in MONO; all programmes after 16.00 are in STEREO — unless stated otherwise.

TODAY: 08.10: Gluck: Ballet Music from "Orfeo"; Mozart; Rondo in C (Suk). 09.05: Loeillet: Divertimento in b minor for Flute, Oboe & Strings; Beethoven: Quartet, op. 135 (Fine Arts); Brahms: Trio, op.101 (Bel Arte). 11.35: Traditional Korean Music. 12.05: (Stereo): JSO-Bach: Suite No.3 (Friedman); Mozart: Symphony No.38, in D (Prague), K. 504 (Klemperer). 13.05: Villa-Lobos: Harp Concerto (Martine Geliot-Comissiona; Natra: Symphony for Strings (Cillario). 17.05: Corbois: "Don Quixote" Cantata; Rodrigo: Fantasy for Guitar; Mozart: Serenade for 13 Wind Instruments K.361 (Stokowski). 21.05: Schubert: Symphony No.8 (Fischer-Dieskau); Mendelssohn: Violin Concerto (Menuhin). 22.05: Debussy: L'Apres midi d'un Faune (Bertini); Sibelius: Symphony No.2 (Szell). 23.05: Encores played by Jasha Heifetz and Gyorgy Cziffra.

SATURDAY: 08.05 (Stereo): Vivaldi: Concerto for 2 Oboes, 2 Clarinets & Strings; Telemann: Cantata No.19; Gossec: Sinfonia Concertanta for 2 Harps; Bach-Walton: "The Wise Virgins." 09.30: Quiz. 13.05: Music in a light vein. 15.05: "Meet the Critic" — Uzi Wiesel, Pnina Saltzman, Bracha Eden, Yohanan Boehm, Uri Eppstein, Arieh Sachs, Ari Rath, Yehoshua Justman. 16.10 (Mono): "Behind the Golden Curtain" — stories of the great opera houses (Ohad). 21.05: Beethoven: "Fidelio" — complete opera, until midnight.

SUNDAY: 08.10: J.C. Bach: Bassoon Concerto (Zukerman); Beethoven: Sonata op.31 No.1 (Barenboim). 0905: Sibelius: Violin Concerto (Oistrakh); Chavez: "HP" — Ballet Suite. 11.35: Saint-Saens: Prelude & Fugue in C; Smith: Variations on an American Folktune. 12.05: Rosalyn Barak sings Schubert, Brahms, Debussy; A. Zamir plays Rhapsody No.1 for Clarinet. 13.05: Popular Classics. 16.10: Pigott: Chorale (Deller); Anonymous: "Birth of Christ" (13th century); Praetorius: Five Chorales. 17.10: Works by Aaron Copland. 17.40 (Mono-repeat): Quiz. 21.05: John Williams plays at Festival Bergen: music by Bach; Alicia De Larrocha plays movements from Debussy: "Iberia"; Ragtime Ensemble from New England (Schuller) performs the "Gladiators' Rag" by Joplin. 22.05: Prize-winners at Contest Munich, 1975 — Danzi: Quintet (Jeunesses Musicales Quintet from Hungary — 3rd Prize); Debussy: Prelude (Nina Tishman, USA-3rd Prize); Ysaye: Sonata No.4 (Kaya Danczowski, Poland, violin-2nd Prize); Scriabin: Piano Sonata No.5 (Natasha Tadson, Israel - 2nd Prize); Francaix: Wind Quintet (Hungarian Quintet). 21.05: J.C. Bach: Symphony in A; Stamitz: Flute Concerto; Mozart: Concerto for Three Pianos.

MONDAY: 08.10: Buxtehude: Organ Passaglia; Bach: Chaconne in d minor; Marin-Marais: "La Follia"; Beethoven: "Kakadu" Trio. 09.05: Dvorak: Symphonic Variations; Franck: Symphonic Variations; D'Indy: "Istar" Orchestral Variations. 11.35: Dvorak: Polonaise; Gelbrun: "Exquisse." 12.05: An Hour with Bass Boris Christoff. 13.05: Brahms: Sonata No. 2 (D. Schwartzberg-V. Derevianko); Schubert: Rondo brilliant. 16.10: Beersheba Chamber Orch.-Avi Ostrovsky: Bach: Brandenburg Concerto No. 4; Gelbrun: Divertimento Piccolo; Chopin: Andante spianato et Polonaise (Saltzman;; Ives: "The Unanswered Question." 21.05: "The Happy Station." 23.05: Beethoven: Octet, op. 103; Chopin: Trio (Beaux Arts).

TUESDAY: 08.10: Telemann: Trio; Bach: Concerto in c minor for 2 Harpsichords. 09.05: Field: Piano Concerto in E (Blumenthal); Bartok: Suite No. 2. 11.35: Beethoven: Piano Sonata, op. 31, No. 1 (Sally Pinkas). 12.05 (repeat): Music in a light vein. 13.05: Salomon: Symphony for Youth (Atlas); Schumann: Piano Concerto (R. Bar-Niv-Rodan). 16.10: Continuous Music. 17.20 (Mono): Brahms: Cello Sonata No. 2. 20.30: JSO-Avi Ostrovsky: Lavry: "Emek"; Grieg: Piano Concerto (Daniel Adni); Moussorgsky-Ravel: Pictures at an Exhibition. 23.05: R.M. Rilke and Music.

WEDNESDAY: 08.10: Telemann: Wind Quartet; Mozart: Piano Quartet in g minor (Pro Arte); Schubert: Quartettsatz (Smetana). 09.05: Bruckner: Symphony No. 6 (Steinberg). 11.35: Miniatures. 12.05 (repeat): Pnina Saltzman plays Chopin: Fantasy, 4 Mazurkas, Sonata No 3. 13.05: Popular Classics. 16.10 (Mono): Mozart: Violin Concerto No. 5 (Zukerman); Bizet: L'Arlesienne, Suite No. 2 (Beecham). 17.10 (Mono): Art Song in Instrumental Music Part Seven (repeat). 22.05 (Mono): "Meet the Critic"-Part Two. 23.05 (Mono): An Hour of Jazz.

THURSDAY: 08.10: Schumann: "Manfred" Overture; Haydn: Symphony No. 77; Kabalevsky: Piano Concerto. 09.05: Nielsen: Symphony No. 1 (Previn); Mendelssohn: Symphony No. 1. 11.35: Miniatures. 12.05: Kopitman: Quartet No. 3; Mozart: "Dissonance" Quartet (Israel String Quartet). 13.05: Boildieu; Harp Concerto (Lili Laskine); Schubert: Symphony No. 3 (Segal). 10.10 (repeat): JSO-Ostrovsky-see Tuesday Night. 21.05: "New Horizons" — works by Wolin, Johnson, Nono, Hanse. 22.05: Magazine. 23.05: Mahler's Fourth Symphony (Ada Brodtzky).

TV Programmes

FRIDAY

3.00 Sport for youth. 3.30 Erev Shabbat Programme. 8.05 Shabbat Programme. 8.20 Weekly Magazine. 9.20 "The Name of the Game" — "Jessy Gille." 10.30 "Theatre and Audience" — discussion. 11.20 News.
Educational: 8.15 Maths 7. 8.40 Literature 7-9. 9.05 Geometry 6, 9.25 Science/Physics 8. 10.00 Biology 10. 10.20 Citizenship 7. 10.45 Advice and Guidance 8. 11.05 Society and Culture. 2.00 For Kindergarteners. 2.15 English. 2.30 Songs. 2.50 A Trip to Beersheva.
Arabic: 5.30 News. 5.32 Film. 7.00 Ramadan. Quiz — results. 7.45 News. 8.02 Programme Review.

SATURDAY

8.00 Hamavdil. 8.30 Mabat. 9.15 Mabat Sport. 10.15 "MacMillan and Wife" 11.45 News.
Arabic: 6.00 News. 6.02 Cartoons. 6.15 Requests. 6.45 Music and Poetry. 7.30 News.

SUNDAY

5.30 Cartoon. 8.00 "That's My Secret." 8.30 "All in the Family." 9.00 Mabat. 9.30 "Tandu." 10.30 "Fall of the Eagles" — "Tell the King the Sky is Falling." 11.20 News.
Educational: 8.15 Literature 2-5. 8.40 Education. 9.05 English 8. 9.25 Citizenship 7. 9.45 English 10.00 English 9. 10.20 Science 6. 10.45 French. 11.05 Literature 7-9. 11.25 Maths 5. 12:00 English 10. 12.20 Advice and Guidance 8. 12.40 Biology 9. 1.25 Chess Lesson 10. 4.00 Handiwork. 4.20 Chess-lesson 10. 4.40 "Challenge."
Arabic: 6.30 News. 6.32 "Elephant Boy." 7.00 Documentary. 7.30 News and Weekly Magazine.

MONDAY

5.30 Nature. 6.00 Nathan Yonathan's Songs. 8.00 "Petrocelli." 9,00 Mabat. 9.30 "This is your Life" — with Sgan Aluf Avigdor Kahalani. 11.50 News.
Educational: 8.15 English 6. 8.40 Geometry 8. 9.05 Maths 5. 9.25 Improve your Hebrew. 10.00 Biology 9. 10.20 English 5. 10.45 Science 8. 11.05 Advice & Guidance 8. 12.00 Biology 10. 12.20 Maths 7. 12.40 Handiwork. 1.05 Science/Physics 7. 1.25 Art. 1.45 Society and Culture. 4.15 Film. 4.40 English. 5.00 "Improve your Hebrew."
Arabic: 6.30 News. 6.32 Sport. 7.15 Projector. 7.27 Programme Review. 7.30 News.

TUESDAY

5.30 "Telepele." 5.50 Cartoon. 6.00 "George." 8.00 Youth Magazine. 8.30 "Morasha." 9.00 Mabat. 9.30 "Hawaii 5-0." 10.20 Moked. 11.10 Entertainment from Italy. 11.50 News.
Educational: 8.15 Advice and Guidance 1. 8.40 English 5. 9.05 English 8. 9.25 Improve your Hebrew. 10.00 English 10. 10.20 English 6. 10.45 For Kindergarteners. 11.05 English 7. 11.25 Music. 12.00 English 9. 12.20 Maths 7. 12.40 Society and Culture. 1.25 Technology 8. 3.30 "Improve your Hebrew." 4.00 English 8. 4.20 Nature. The Future in the sea. 4.45 Technology.
Arabic: 6.30 News. 6.32 Innovations and Inventions. 6.45 Songs. 7.00 Family Magazine. 7.30 News.

WEDNESDAY

5.30 Circus. 5.40 "Disneyland." 8.00 "The Pallisers." 9.00 Mabat. 9.30 Philippine Folk Songs. 10.00 "Feast for the Eyes" — Israeli film by Assi Dayan. 11.30 News.
Educational: 8.15 English 6. 8.40 Literature 2-5. 9.05 English 7. 9.25 Improve your Hebrew. 10.00 English 9. 10.20 Science 2-5. 10.45 English. 11.05 History. 11.25 English 8. 12.00 Biology 9. 12.20 Geometry 6. 12.40 Handiwork. 1.05 Electricity 10. 1.25 Art. 4.00 Story. 4.15 Legend. 4.30 Sir Francis Drake. 5.00 "In Open Circle."
Arabic: 6.30 News. 6.32 Youth Programme. 7.05 "Know Israel." 7.27 Programme Review. 7.30 News.

THURSDAY

5.30 "Telepele." 5.50 Cartoons. 6.00 Puppet Show. 8.00 The Match of the Week. 8.55 Programme Trailer. 9.00 Mabat. 9.30 "Kolbotek." 10.00 "Cleaning the Head." 10.45 "Alias Smith and Jones." 11.30 News.
Educational: 8.15 Geometry 8. 8.40 English 6. 9.05 Maths 5. 9.25 Science 6. Citizenship 7. 10.20 History. 10.45 For Kindergarteners. 11.25 Science/Physics 7. 12.00 Music. 12.20 Science/Physics 8. 12.40 Maths 7. 1.05 French. 1.25 Technical Drawing 8. 3.30 "Improve your Hebrew." 4.00 Art in Cinema. 4.30 English 8. 4.40 Technology 9. 5.00. Youth Magazine.
Arabic: 5.30 News. 6.32 Quiz. 6.45 "Citizens and Authorities." 7.30 News.

On the air

HEBREW NEWS AND NEWSREELS

1st Programme: News: Today and Tomorrow: 8.00, 9.00, 10.00, 11.00, 12.00, 1.00 p.m., 2.00, 3.00, 4.00, 5.00, 6.00, 7.00, 8.00, 10.00, 11.00 and midnight.
Newsreels: Today: 7.05 p.m.

2nd Programme: News: Today and Tomorrow: 6.05 a.m., 7.00, 8.00, 9.00, 10.00, 11.00, 12.00, 1.00 p.m., 2.00, 3.00, 4.00, 5.00, 6.00, 9.00, 10.00, midnight and 1.00 p.m.
Newsreels: Today: 7.05 a.m., 1.05 p.m.

Galei Zahal: News: Today and Tomorrow: 6.00 a.m., 6.00, 7.00, 8.00, 9.00, 10.00, 11.00, 12.00, 1.00 p.m., 2.00, 3.00, 4.00, 5.00, 6.00, 7.00, 8.00, 9.00, 10.00, 11.00, midnight and 1.00 a.m., 2.00, 3.00, 4.00.
Newsreels: Today: 8.05 a.m., 6.05 p.m.
Tomorrow: 11.45 p.m.

ENGLISH NEWS AND PROGRAMMES
7.00 a.m. (4th programme and short waves); 2.00-2.30 p.m. (4th programme and short waves); 5.00 p.m. (4th programme); 8.00-8.15 p.m. (4th programme) 10.00-10.55 p.m. (short waves).

FRENCH NEWS AND PROGRAMMES
7.15 a.m. (4th programme and short waves); 2.30-3.00 p.m. (4th programme and short waves); 6.05 p.m. (4th programme); 8.15-8.30 p.m. (4th programme); 12.00-1.00 a.m. (short waves).
4th Programme — 407, 445 and 292 M.
3rd Programme (short waves) — 16, 19, 25, 31, 33, 41 and 49 M.

FIRST PROGRAMME
256, 522 and 221 M.

For details of music programmes, please consult the "Radio for Music Lovers" column on page B.

TODAY
7.58 a.m. Opening 8.10 "Morning Concert." 10.05 Song and Melody. 10.15 Programmes for Elementary Schools. 10.35 "Radioden." 11.00 News in easy Hebrew. 11.05 "Ivrit La'am." 11.15 Programmes for elementary schools. 11.30 Music from Korea. 12.05 (Stereo) Jer. Symph. Orch. 1.55 Programme Trailer. 2.10 Mother and Child. 3.05 Kabbalat Shabbat. 4.10 "Fateful Decisions." 5.05 (Stereo) — "Afternoon Music." 6 30 Literary Magazine. 7.05 "The Weekly Column." 8.05 "Me and My Prayer." 8.30 "Radio-Story." 9.05 Classical Request Programme (Stereo). 11.05 Music for day's end. 12.10 A Moment of Poetry. 12.13 Close Down.

TOMORROW
7.58 a.m. Opening. 8 05 "Morning Concert." 9.05 World of Science. 9.30 Musical Quiz. 10 05 The Weekly Diary. 11.05 "Radio Drama." 12.05 "Documentary Proofs" 1 05 Music in a light vein. 1.55 Programme Trailer 2.10 Mother and Child. 3.05 "Musical Encounters." 4.10 "Behind the Golden Screen" 5.05 Spanish Songs. 5 30 "The Open Microphone." 7.05 Weekly Diary (repeat) 7 30 Bible Reading: Malachim Yeshaayahu, chaps.5 and 6. 8.05 "Hamavdil." 9 05 Opera: Beethoven: "Fidelio" (stereo) 12.10 A Moment of Poetry. 12 13 Close Down

SECOND PROGRAMME
457, 423, 256, 249, 355 and 340 M.

SECOND PROGRAMME
457, 423, 256, 249, 355 and 340 M.
Today: 5.58 a m. Opening. 6 00 Religious Service. 6.10 Gymnastics. 6 20 Musical Clock. 6.55 Programme Announcements. 6 55 "A Moment of Hebrew." 7 05 "This Morning" 7.35 "Hebrew Songs." 7.55 "Green Light." 8.10 Good Morning. 8.55 Announcements. 9.05 "Good Morning" (cont.) 10.05 "Here at Home." 11.45 "A Few Moments with ..." 12.05 Programme for the Worker and the Employer. 12.30 Hebrew Songs. 1.05 p.m. At Midday. 2.10 "Here, There and Everywhere." 4.10 "Weedend" — with Amnon Rubinstein. 5.05 "It Matters to Me." 6.05 "Musical Encounters." 6.55 Announcements. 9.05 "Stage and Screen." 10.05 Hebrew Songs. 11.05 Yaakov Agmon Entertains. 1.05 Close Down.

TOMORROW
6.58 a.m. Opening. 7.00 Religious Services. 7.10 Hebrew Songs. 8.05 Announcements. 8.10 Morning Tunes. 8.55 A. Alon's Corner. 9.05 Morning Tunes (cont.) 10.05 "First Applauses." 11.05 "Oriental Song Festival." 12.45 "Who, When, Where." 1.05 "It's Close to my Heart." 2.10 "Songs and Goals. 5.05 "Very Good" — programme from life. 6.05 "The Problem in Question." 6.30 Sports. 6.55 Announcements. 9.05 Sports. 8.20 Jazz. 10.05 Oriental Songs. 11.05 "Radiotek." 1.05 Close Down.

FIFTH PROGRAMME
445 M.
Today and Tomorrow: 6.58 p.m. Opening. 7.00 News. 7.05 Song and Melody. 8.00 News. 8.05 Song and Melody.

IMMIGRANTS' HOUR
457, 428, 249, 355 and 345 M.
7.00 p.m. News in easy Hebrew. Ivrit La'am. 7.15 Georgian. 7.30 Yiddish. 8.00 Ladino. 8.15 Mugrabi. 8.30 Rumanian. 8.45 Russian. 9.00 Close Down.

GALEI ZAHAL
234, 230 and 220 M.
Today: 5.03 a.m. Morning Tunes. 5.58 Morning Prayer. 6.05 Morning Tunes. 6.55 Gymnastics. 7.05 Programme for Drivers. 7.55 Programme Trailer. 8.05 Zahal's Newsreel. 9.05 Requests. 10.05 "Warm and Tasty." 12.05 "Midday Star." 12.15 "Soldiers Ask, Aga Answers." 12.40 "The Jewish Viewpoint." 12.55 "The Short Hassidic Story." 1.05 "With Alexander Yahalomi. 1.55 Announcements. 2 05 "Marganit" Hit Parade. 2.55 Prophetic Portion of the Week. 3.05 "Three o'clock on Friday afternoon." 5.05 "The Freier Family Album." 5.55 Programme Trailer. 6.05 Zahal's Weekly Magazine. 7.05 "Didi Manosi's Short Friday." 7.35 Saturday's Talk. 8.05 "What's Your Occupation." 8.40 Tunes for everybody. 9.05 "Saturday's Tea." 10.05 "An Hour with Yossi Graber." 11.05 "Dancing Party." 2.05 "We Don't Want to Sleep" 5.05 "Five-Five" — songs and tunes.
Tomorrow: 5.05 a.m. Saturday Morning. 6.58 Morning Prayer. 7.05 Saturday Morning. (cont.) 8.05 "Sandwich." 9.55 Programme Trailer. 10 05 "Beautiful Songs." 11.05 "Entertainment 1975." 1.05 "The Life of Yoel Velin." 1.05 "Personal Questions." 2.05 Entertainment programme. 3.05 "Songs of the Past." 4.05 "60 Minutes of Tin Pan Alley." 5.05 "Tmol Shilshom." 5.45 "The Heritage of the late Prof. Katsir." 6.05 "The Multiplication Table." 6.55 Programme Trailer. 7.05 "Report." 7.53 "In Any Event." 8.05 With Yaffa Yarkoni. 9.05 "Tradition Tradition." 9.30 "Beat the Record Library." 11 05 An Hour with Noam Sheriff. 11.45 Zahal's Newsreel. 12.05 "Night Birds." 1.50 Bedside Story. 2.05 "We Don't Want to Sleep"

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9.30 p.m.	— THE LOVE SONG OF CHARLES FABERMAN — Eliav D Nachlieli
Mon., Dec. 15, 7.00 p.m.	— THE CONGRESS IS DANCING — Eric Carell*
9.30 p.m.	— COMRADESHIP — G.W. Pabst*
Wed., Dec. 17, 5.00 p.m.	— KUHLE VAMPE — Slatan Dudow*
7.00 p.m.	— DER HOUPTMANN VON KOPENICH — Richard Oswald*
9.30 p.m.	— LOVE AFFAIR — Max Ophuls*

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Tel Aviv Cinema

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7, 9.30

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The Emigrants
LIV ULLMAN
MAX VON SIDOW
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...ing and singing, a column of would-be settlers demonstrates in Samaria.

...Levinger has vowed to fight for more such settlements.

Despite primitive conditions (above), beauty was not neglected and a start was made in preparing the ground.

...Emunim wants to settle the other ...to forestall "ceding holy ...ds... to the PLO."

THE MOVEMENT had formerly concentrated on cracking the Government's opposition to the settlement of the Eilon Moreh group on the ridge of the Samaria hills. The group repeatedly squatted at an abandoned railway station opposite the ruins of the ancient Israelite capital, Sebastia.

During the last attempt, the army set up roadblocks, but trucks with prefabricated components for buildings sneaked through. Avraham Mintz, one of Emunim's leaders, said they had torn up rocks from hill terraces to make suitable tracks for lorries.

Hundreds of high-school pupils came to support the settlement attempt. Several kibbutzim organized missions of solidarity. A delegation from Hanita brought an oak sapling. Yeshiva students went to study at the station. The settlers built a tin roof over one of the rooms, turned it into a synagogue and held classes in Talmud there.

Life was not easy. People spread blankets and sleeping bags or plastic sheets on the ground, crowded into tents or bare stone structures. It was freezing at night. Water was supplied by a tanker. They had to queue up in long lines for meals. But they noted happily that there was no pushing or crowding around the huge pots.

GUSH EMUNIM'S settlement bid provoked Palestinian nationalists. Arab students demonstrated in the streets of Nablus, Anabta, Bir Zeit, Sebastia and other places in Samaria. Sometimes they stoned Israeli soldiers and vehicles. Some saw teenagers near a burning tire at a road junction in Nablus. An armoured troop carrier approached them, and they started hurling stones at the helmeted soldiers, who did not react. Others stood at a distance, shouting and whistling. A curfew was later imposed on parts of the town.

Transferring the Gush Emunim settlers from Sebastia to Camp Kadum did not satisfy the Arab nationalists.

"It's like transferring tuberculosis from one lung to the other," Haj Ma'azouz El-Masri, the Mayor of Nablus, told me, adding, "they shouldn't be in the West Bank at all."

If any Gush Emunim members heard his words, they couldn't care less.

What price glory?

Ephraim Kishon

THIS WRITER feels he has solved most of life's enigmas, including how to free a stuck zipper, but has failed dismally with one crucial problem, namely: how much do I tip, for Pete's sake?

It's got nothing to do with today's inflation or anything. No, it's purely psychological. Whenever I find myself face to face with a flower-toting delivery boy or a female cloakroom dragon, I go slightly faint and my palms begin to sweat. I keep telling myself that I'm not alone in this, that everybody else has the same problem; that, indeed, the problem itself is as old as Adam. Come to think, I bet the Serpent got a little something from him and Eve for showing them which of all those trees was the right one.

So I know all about it, and I'm still rattled by any waiter who comes over in mid-steak and says: "You're not American, are you, Sir? Americans are stingy as hell..." After such a subtle message I'm tempted to slap my wallet on the table and tell the guy to take as much as he sees fit. Once, in a little Paris seafood restaurant, I did just that, and returned to my hotel on foot.

SOMETIMES I feel there just isn't any solution. After all, this whole business of tipping falls into a sort of no-man's-land where even the Histadrut has no sway. It's a sort of impromptu battle between two hostile parties, one of which is always at a disadvantage: me. I never know how much should I tip, for Pete's sake.

The nasty bit is that I can always judge perfectly well *afterwards*. I mean, when I see the cab-driver pick up my suitcases and drag them one by one right up to the hotel desk — *then* I know. Other signs of overtipping are an ear-to-ear smirk, a doorman raising his cap more than an inch, and a lot of fussing about me if I so much as try to open a door for myself.

The exceptions to this rule are British doormen, who accept the most generous tip with complete composure. Turkish porters, on the other hand, are unbribable: however highly you tip them, they'll hold out a hand as much as to say: "Right, that was the tip. Now, how about the bakshees?"

TIPOGRAPHY, in short, is a matter of geography. As a rule the tip rises with the sun and swells with the heat. Roundabout the Mediterranean it rockets. For the past 200 years, for instance, a stubble-checked old gaffer has stood by the Grand Canal in Venice and offered his inestimable services to gondola-prone tourists, saying "Mind the step, mind the step!" to anyone coming or going. He can curse in long, loud, Sicilian strings, can the gaffer, but for anything over 200 lire he says *"Grazia"*; for 500 and up he changes into English and a toothy grin; for 100 he says nothing; for 50 he spits.

The trouble is that the rate of your tip depends on so many complex factors. For instance, it's higher in countries with a high rate of income tax, because it's net. It's also higher in Communist countries, since there it's considered a degrading capitalist custom forbidden by law, and everybody knows that breaking the law can come expensive.

It's frowned on elsewhere as well, especially by sociologists, trade-union leaders, and the Min. of Labour, who figure it's a dent in the self-respect of the toiling masses. The masses themselves are more flexible, and feel humiliated not so much by the tip itself as by the *small* tip. The way they see it, you can make it all civilized and respectable by just leaving it behind for the waiter to pick up afterwards. The rub is that then it's sometimes the next diner who gets it.

THE POINT ignored by all these reformers and moralists is that, actually, tipping is your social leveller par excellence. Just think: your waiter goes to your barber across the street for his morning shave, and tips him lavishly in return for a bit of fawning and a cheery *"Gesundheit."* Then, come noon, your barber shuts up shop and goes to get his dinner at the restaurant opposite, returning same lavish tip to the waiter for same fawning and *"Gesundheit!"* If that isn't social equality, what is?

OF COURSE, none of these profound thoughts is any real help when it comes to answering the fundamental question: How much to give?

When all is said and done, what you buy with your tip is only the other fellow's *smile*, or at best, avoidance of his abuse. It follows that the amount of your tip is a direct function of your own character. The shakier that is, the higher the bribe you'll be ready to pay for your fleeting moment of peace. The difficulty lies in deciding, all by yourself and in a split second, how much the esteem of the old woman helping you into your coat at the cafe is worth. What's more, you've got to assess not just your own value, but also the grumbling-potential of every random usher, and his ability to spoil your evening for you with a few well-placed remarks. Maybe the computer age will bring relief.

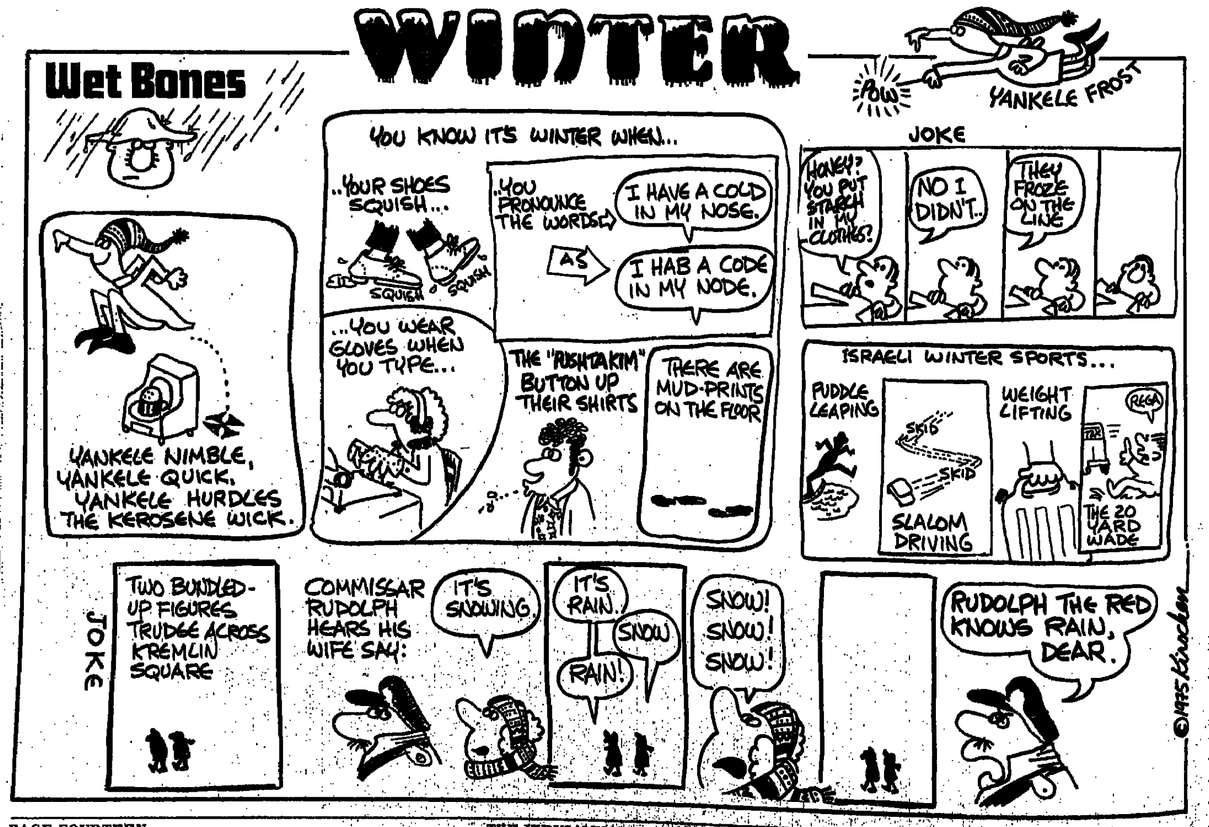
Mere human ingenuity is certainly not enough. The Swiss Government, for example, has been trying to abolish the *pourboire* for years. You tip the girl in your little Swiss *patisserie*, and she informs you haughtily that "Service is included in the bill, sir." If you insist nevertheless, your money is shoved back and forth over the counter till one of you gives in.

In the same way, the Government fixes the precise amount of your cabby's tip too. The Swiss tax authorities, that is to say, automatically add 10 per cent to the cabby's declared income, mindless of the fact that Israeli tourists use taxis too. Sure enough, after you've reached your destination your Zurich cabby announces categorically: "That'll be 10 francs fare and a 1.50 franc tip, please."

Innocents may ask why, in that case, the fare shouldn't be 11.50 francs and done with it; but anyone who can answer that one can solve the riddle of the human soul. All I know is that Swiss cabbies don't seem any happier than their fellows elsewhere. Their professional pride may have been salvaged by the Government-fixed tip, but as against that they've been deprived of that infinitely precious moment of suspense that has made tipping the popular institution it is.

The inexplicable Swiss experience is enough to teach us once and for all that the tip belongs to the human scene as inevitably as the traffic light and the defence stamp, and it's no use fighting it. The only question that still remains is: how much, for Pete's sake, how much?

Translated by Miriam Arad
By arrangement with "Ma'ariv"



MARKETING WITH MARTHA

Call me modular

SO MUCH modern furniture claims to be "the real modular" that I went to my dictionary to look up "modular." According to my Webster, the word means — in relation to furniture — "planned or constructed on the basis of a standard pattern or standard dimension; capable of being easily joined to or arranged with other parts or units."

It has become the practice to equate "modular" with "do-it-yourself" furniture, although the terms are not synonymous. There are wall units which are interchangeable and hence "modular," but which, for most people, require a professional to affix the poles to the walls. And you can make "do-it-yourself" pieces which are not at all "modular."

A new line of made-in-Israel furniture is both modular and assemble-it-yourself. I prefer this term to do-it-yourself in this case, since there is so little actually to "do." There are no tools involved, no nails, no glue, no painting. Its name is Galax, and while it has only been manufactured locally for eight months, its prototype was sold here earlier as an English import under the name Polykit.

Galax furniture is made of compressed chipboard *(seebeet* in Hebrew), coated with the hard white plastic called melamine. These parts are made in Israel. The colourful sliding doors, however, are cut from an imported Finnish material called masonite, which is manufactured from pressed tree bark. The masonite comes in half-a-dozen colours, plus a pseudo-wood finish.

I was particularly interested in the Galax line because my own children's bedroom has a similar looking wardrobe-bookcase, which a friend once imported from England as a sample. Many visitors have complimented us on this furniture, and I have found it very practical. I am happy to see something of this type made in Israel — which looks even sturdier than what I have.

I WAS ALSO impressed with the owner-manager of Galax Module International Ltd., who is an attractive young wife and mother. Mrs. Claude Grundman, who immigrated from France only a couple of years ago, is an interior designer by profession. Mrs. Grundman seems to run Galax with considerable business acumen, unflustered by the fact that she had to bring her 15-month-old son along to the office the day I met her there. The main office of Galax is at Kikar Hamedina, 2, Rehov Hei be-Iyyar, Tel Aviv.

Galax has a temporary plant in Bnei-Brak, is building a bigger factory in Yavne, has opened more than half-a-dozen shops around the country, has the status of "approved enterprise" doing 20 per cent for export already and committed to 50 per cent in its second year, and says it has export contracts for several European countries. Galax operates under a knowhow agreement with Hille International of England, a large Jewish-owned firm, headed by a venerable woman of 78. Hille is even granting Galax the rights to supply this line to the British market, Mrs. Grundman told me.

The component parts of Galax units are all flat and hence easy to pack and ship. Assembly is simple (the demonstration pictures show a young woman doing it), the parts sliding easily into slots in the frames. For customers who prefer not to do even this, delivery and installation is provided at an additional charge of about 10 per cent. There is an average month's waiting time on all orders, but this is quite usual for local furniture.

One of the limitations of the Galax system at present is that no hanging closets are yet available though these are expected within a few more months. Otherwise, Galax is already adaptable to a wide range of uses, including salons, children's rooms, shops and offices. It seems well-suited to kitchen use, since the finish is waterproof. The units I saw were attractive and sturdy, though you could certainly not call them elegant. Galax should appeal primarily to young families, especially as it is easy to reassemble in case of moving house.

The big question mark in my mind is price. Galax is not cheap if you compare it with other do-it-yourself furniture which requires more personal labour. What disturbs me more is the discovery that you may be able to get comparable finished or nearly-finished furniture, including imports, at about the same price.

The largest living-room unit I saw on display at Galax — in a smart black-and-white combination — was 3.20m. long by 1.95m. high, and priced at IL4,613 (without delivery or assembling). It included some closed cabinets, open bookshelves, and a few small drawers.

I used this as my guide when comparing prices elsewhere, and must admit that Galax is definitely in the economy class if one compares it with elegant, ready-made, imported, wood-veneered salon pieces of this size at furniture shops — on Rehov Dizengoff — where similar arrangements of these dimensions cost about IL12,000.

And Mrs. Grundman contended that her stocks are some 30 per cent cheaper than modern-style modular units from stores such as Danish Interiors. She is about right — you compare prices with Scandinavian-made wall units at Danish Interiors *in real teak or oak finish*, which run to about IL6,000 without assembly. But the sales manager of Danish Interiors, Mr. Stuart Shalev, says that in white-lacquered wood he can match or slightly undercut Galax prices. He estimated IL4,500 for a lacquered salon piece of the above dimensions and functions, of a type which the customer can assemble himself. And this is for imported furniture, which includes customs duties of over 60 per cent.

Danish Interiors adds only three per cent for delivery and assembly.

If the two systems are indeed comparable, it is hard to understand why the Galax product, which is locally made except for the Finnish masonite sections, should not be significantly cheaper. The customer may prefer the Galax units, but I would suggest some comparison shopping first, including shops which deal in furniture from local kibbutz forms (though these are not necessarily cheaper than Danish Interiors' imports).

IF YOU PREFER wood finish to the synthetic melamine and mezonite, and if you are prepared to do a bit more do-it-yourself carpentry, you can do much better, price-wise, at Scandia. This relatively new Israeli firm for modular furniture was written up by one of my colleagues in *The Post* in the July 11 issue, so I will not go into great detail. Scandia furniture is also made of compressed chipboard, but with a veneer of gaboon, an attractively-grained African wood. You have to put in some screws and lacquer the wood yourself. But if you are prepared for this task, Scandia says you can get a salon unit similar in size and utility to the Galax one I priced for about IL2,575, plus another IL75 or so for the paint.

And if you are prepared to do even more carpentry work, including ironing the P.V.C. edging to the wood, you can go to a real do-it-yourself shop such as Zipetz in Tel Aviv or Jerusalem, or Ten Fingers in Holon, and save yet another 30 to 40 per cent of the Scandia prices. Scandia counters this with an offer of a do-it-yourself system of its own which, it says, matches the Zipetz price — but Scandia adds that most of its customers want the "foolproof" system despite the higher cost.

When all is said and done, I feel the new Galax system deserves the shopper's serious consideration, with the reservation that it is not the cheapest type of assemble-yourself modular furniture on the market.

There are Galax showrooms in Tel Aviv at Kikar Hamedina and at 47, Rehov Ibn-Gvirol; Jerusalem — 12, Shlomzion Hamalka (next door to Scandia — which makes it easy to compare); Haifa — 19, Herzl (and Scandia is at 67 Herzl); Ramat Hasharon — 23, Ussishkin; Hadera — 88, Herbert Samuel; Ramat Gan — 1, Bialik; Rishon Lezion — opening soon. Other Scandia shops are at 105, Rehov Ben Yehuda and 45 Derekh Tel Aviv-Yafo, both in Tel Aviv, and in Nahariya and Dimona.

The more ambitious do-it-yourself methods can be found at Zipetz, Rehov Hapatish (corner 125, Herzl) in Tel Aviv; 88, Rehov Jaffa in Jerusalem, and 25, Shderot Weizmann, Netanya. Ten Fingers *(Eser Etzba'ot)* is at 25, Rehov Sokolov, Holon.

Martha Meisels

CULINARY NOTES

Haim Shapiro

Braised celery

FROM EVIL can come good and from a mildly irritating incident there can also be some benefit.

Thus, during a visit by family recently I had occasion to eat a number of meals in first-class hotels. The food was not particularly bad, but it was virtually identical at three hotels (not, incidently, belonging to one chain). However, the fact that each of these hotels chose to serve braised celery reminded me of the pleasure which can be derived from this vegetable.

Stalk celery, unknown until the 18th century, was still considered a luxury in 19th-century England, where it was cultivated in the kitchen gardens of stately homes. Its proliferation through the development of agricultural techniques led to its use by the masses in Europe and North America. This, in turn, has led recently to its cultivation in Israel, largely for export, and its consequent appearance in local hotels.

Gone are the days when gardeners carefully piled up dirt around the stalks to make them milder. The vegetable on our tables is the product of careful breeding and new strains.

Even when one uses the stalks for salad or braises them, it is a good idea to save the leaves for flavouring soups. However, it is even more pleasant occasionally to cook a thick, creamy celery soup.

TO PREPARE such a soup buy a medium to small head of celery, choosing one with firm, crisp stalks, which do not seem to be damaged. Separate the stalks and wash them well to remove the earth which inevitably clings to them, cut away any brown imperfections, and slice the entire vegetable, leaves and all, into half-centimetre lengths.

Cover the celery with water in a pot and bring to the boil. Meanwhile, chop and add three or four onions. Season with a spoonful of vegetarian soup powder instead of salt and cook until the celery is quite tender (about 40 minutes).

While you are waiting, prepare a mixture of a tablespoon full of margarine (or butter) and an equal amount of flour, rubbing it together well with your fingers. Add the mixture in small lumps to the soup, stirring continuously. Within a few minutes, the soup should become thick and porridge-like. Pour in a few cups of milk, bring to the boil and then lower the heat and simmer for ten to 15 minutes.

The friend who introduced this delicacy to me insisted that the soup must then be made into a puree by passing it through a food mill or putting it into a blender, but my own experience has shown me that this is unnecessary. Incidentally, those who are partial to freshly-ground pepper should have their pepper mill at hand.

IT OCCURS TO ME

Hadassah Bat Haim

Kitchen politics

THE WOMAN in front of me in the queue assures me that the shortage of oil is entirely due to our precipitous handing over of Abu Rodeis to the Egyptians. It was an action, she continues, about whose wisdom she had the gravest doubts when it was first proposed, and time has not wrought any change in her opinion. Not that she is a militant of any kind, she wants me to know: if there is anyone in the world who longs for peace it is she, with half her family in the army most of the time and no one to mend a fuse. Not to speak of five wars under her belt, which lead her to give any moves towards a cessation of hostilities her enthusiastic approval.

She feels no enmity towards the Egyptians either. They also have families to feed, and oil is as important a part of their diet as it is of ours. Politics should not come into the kitchen, but the Egyptians have rich friends with lots of oil to spare and we balance precariously between one shortage and the next. It's all very well for generals and suchlike to make bargains and concessions, but in the end it's the housewives on both sides who suffer.

Cautiously, not being too sure of my facts, I suggest that the oil we are waiting for comes not from the ground but from trees or plants — olives, which weigh down millions of trees all over the country, and sunflowers, whose abundance can be gauged from the seeds that fill our buses and cinemas. This, she says emphatically, is nonsense. It stands to reason that if we give away large oilfields and there is an immediate lack of oil, there must be some connection.

A smart-looking girl at the back says it's true that oils are very highly specialized. She happens to know, because she tried to clean her typewriter with the oil she used on her baby's bottom and the consequences were very expensive. She thinks it is because the mineral oil is used to transport the raw vegetable product from one place to another. The higher echelons of administrators, not being acquainted with the practical realities of domestic supplies, make sure that stuff grown in one place is processed in a second, packaged in a third and then sent back to the first place for marketing. What we should do is set up a press ourselves.

This sounds very attractive and no doubt there are better methods now than the picturesque relics displayed in folk museums, but none of us knows what they are. Anyway, as we are all old customers, the grocer gives us a bottle of the precious stuff each and we hide them in our baskets.

Nevertheless, says the first lady, if we get any more oilfields we'd better keep them for ourselves. She doesn't want to have to consider the international situation before she fries a piece of fish.

Hitler dies hard

Erich Kulka

ON THE 30th anniversary of the liberation of Auschwitz, the World Federation of Jewish Fighters, Partisans and Camp Inmates held a congress in Tel Aviv last January, with the participation of more than 300 Auschwitz survivors from all over the world. A lecture treating the effects of the Holocaust on the present attitude of the world towards the Jews captured most of the interest. The general consensus was that not only is the Holocaust being forgotten but, under the influence of the growing volume of neo-Nazi literature, it is being denied that it ever took place at all.

Among the many articles appearing throughout Europe and elsewhere is the pamphlet "Did Six Million Really Die? The Truth at Last!" that recently appeared in London. The publishers are the "Historical Review Press" and the author, Richard Harwood, is introduced as a "writer and specialist in political and diplomatic aspects of the Second World War" and is said to be "at present with the University of London," where, however, nothing was known of him. The author argues that:

1 — Hitler never ordered the extermination of the Jews.

2 — The Germans never exterminated six million Jews — some tens of thousands at most.

3 — The figure of six million was invented by the Zionists in order to gain sympathy and to extract billions of marks in compensation from West Germany.

4 — Auschwitz was just an ordinary camp which the Russians turned into an extermination camp after the war for anti-German propaganda purposes.

5 — The respected historians have been duped by the Jews.

This publication has been widely discussed since by the British public. The general response was negative, but author Colin Wilson, for example, found it "reasonable and logical," and Honor Tracy wrote that the attempt to suppress Robert Harwood's "reappraisal" of the German death programme was "disquieting."

The Board of Deputies of British Jews asked the Director of Public Prosecutions to take action against the author and publisher of the pamphlet under the Race Relations Act, on the grounds that the pamphlet was intended to stir up anti-Semitic feelings. The Director refused, on the grounds that it would be too difficult to prove intent to stir up hatred.

Meanwhile, the booklet has gone into a second printing, of which copies accompanied by stickers "Britain Awake" are being distributed in the schools. Meanwhile, too, it has been discovered that "Richard Harwood" and the "Historical Review Press" are two persons closely linked with the neo-Nazi National Front.

It transpires that Harwood based himself mainly on a larger publication, "The Myth of the Six Million," published in 1969 by the Christian Crusade Church in Hollywood. A similar pamphlet, "Big Lie: Six Million Murdered Jews," was published in 1970 in Australia. Another source of inspiration were books of the recently deceased French professor Paul Rassinier and a more recent neo-Nazi pamphlet "Die Auschwitz Lüge" (The Auschwitz Lie), distributed in Germany and Austria since 1973. This and similar publications were quoted by two German students in a televised discussion on the 30th anniversary of the liberation of Auschwitz. They believed that life in Nazi concentration camps had not been so bad.

Following the intervention of the International Auschwitz Committee, the Austrian authorities banned "Die Auschwitz Lüge" and confiscated unsold copies. The West German Government refused to take any action, on the grounds that such publications do not have political influence and are unnoticed by the public.

THE PUBLISHERS of "Die Auschwitz Lüge" are the "German Citizens Initiative," which describes itself as an "association of self-conscious and concerned citizens." Its leader is a well-known neo-Nazi lawyer, Manfred Roeder. Last January he organised a demonstration in front of the Frankfurt office of Dr. Robert Kempner, who had been an American prosecutor during the Nuremberg Trial, in which the demonstrators shouted slogans like: "Down with the Jewish gang!" and "Down with Democracy!"

Attempts to deny or play down the German extermination programme are not new. Already two years after the Nuremberg Trial, a high-ranking SS officer, Josef Goebbels's assistant, Wilfred von Oven, published in Buenos Aires a thick book entitled "With Goebbels Until the End." Although in Goebbels's diary published afterwards the extermination of the Jews is frequently mentioned, von Oven writes: "I have never heard of any gas chambers or mass-extermination of Jews." A new edition of this book was recently published in Germany. Since then many apologetic books on the Hitler period have appeared. This literature may be divided into several categories.

First, there are the so-called scientific works of German historians, such as the biography of Hitler by Joachim Fest. Whereas in previous works of German historians Hitler is seen as the chief architect of Nazi policy, in which anti-Semitism and the extermination of Jews played a central role, Fest treats the concentration and death camps in only four pages of his monumental 1,200-page work. In Western historiography generally there is a tendency to play down the place of Nazism within the general stream of German history and the Holocaust is virtually not mentioned. This tendency appears even in the works of one of the leading English historians, Geoffrey Barraclough.

The mass murder that "was invented by the Jews": a scene from Auschwitz extermination camps.

Then there are the memoirs of the former high-ranking military or political officials of Hitler Germany. They either do not mention, or mention only marginally, the crimes committed against the Jews. For example, Hitler's close friend and Minister of Armament, Albert Speer, mentions the extermination of the Jews in only a few lines, saying that he had heard some rumours about this but that he never visited Auschwitz. He considered anti-Semitic propaganda and the persecution of Jews to be a side issue, which he simply ignored.

There are also the pseudo-scientific works of authors with impressive academic titles. The most comprehensive of them is the seven-volume work entitled "Die Geschichte der Verfemung Deutschlands" (The History of Germany's Humiliation), written by Dr. jur. et Dr. phil. et Dr. rer. pol. Franz J. Scheidl, published in Vienna. In three of its volumes, "The Concentration Camps," "The Extermination of Jews," and "Gassing of Millions," the bedoctored author goes to great lengths to deny that there was a Holocaust of the Jews and to make the Jews themselves responsible for whatever suffering he does admit have existed.

In this category we also find four works of the above-mentioned late French Professor Paul Rassinier, published and translated in the 1950s and 1960s. In an attempt to minimalise Nazi guilt, Prof. Rassinier cynically suggests that the use of gas chambers and the systematic extermination of prisoners had only been the work of "one or two foolish Nazi zealots and concentration camp administrators anxious to please them."

Then there are books ostensibly dealing with Israel which are really apologetics for Hitler or the Arabs. Publisher E. Birnbaum of Frankfurt has declared Ahmad Hussein's book, "Palestina: Meine Heimat — Zionismus: Weltfeind der Völker" (Palestine: My Fatherland — Zionism: the Enemy of Mankind) to be "the sensation of 1975" and that "the book is a rehabilitation of Germany which has become the author's second fatherland." There are such chapter headings as "The Auschwitz Lie and Israel" and "Is a Dead Jew the Best Propaganda for Israel?"

Another book, published in Geneva under the title: "Adolf Hitler: Begründer Israels" (Adolf Hitler: The Founder of Israel), "shows" that the Holocaust was really a matter of the Jews exterminating themselves, as most of the Nazi leaders, beginning with Hitler, were of Jewish origin. Their anti-Semitism was really Jewish self-hatred. Hitler, who drove Jews out of Europe, thereby created the state of Israel. He is referred to throughout the book as "Nazi-Zionist."

The neo-Nazi literature distributed in the West concentrates mainly on "disproving" the Nazi extermination of the Jews. Similarly orientated literature published in the Soviet Union and her satellite countries does not deny or belittle Nazi crimes, but brings "documentary evidence" that Zionist leaders actively cooperated with the Nazis.

Most people dismiss this sort of literature and say it should be ignored. However, it is becoming increasingly apparent that the world at large is becoming increasingly tired of its bad conscience about the Jews. Moreover, for some countries friendship with Israel has become politically awkward and economically unprofitable.

Yad Vashem has put some 40 of these publications on display.

Jewish voices

JEWISH-AMERICAN LITERATURE. Edited by Abraham Chapman. N.Y., New American Library, 727 pp. $2.25.

Matthew Nesvisky

UNIVERSITY of Wisconsin English Professor Abraham Chapman is probably best known for his anthologies of Afro-American writing, "Black Voices" and "New Black Voices." Those comprehensive and intelligent collections have properly become standard texts at numerous American universities. Now he has finally turned to Jewish-American literature, and the happy result is the best anthology of its sort in a low-priced edition.

Faced with a Herculean task, Prof. Chapman has managed to produce what should be a must for any American Jewish Studies class. Not only are the much-anthologized to be found here (Bellow, Roth, Singer, Malamud, Mailer, etc.), but many a lesser-known though equally deserving name is also included. Chapman's researches take him far beyond other collections; and it would seem that no noteworthy speech or even unpublished manuscript has escaped his discerning eye.

The expected strong fiction section is followed by a series of fascinating autobiographical sketches from hands as diverse as Ludwig Lewisohn and Groucho Marx. Then comes an extremely rich and generous selection of verse, beginning with an obscure bit of doggerel by Bret Harte (who was one-quarter Jewish) and ranging through the early Emma Lazarus and the weirdly Whitmanesque Horace Traubel, to superb modern choices by Kenneth Fearing, Stanley Kunitz, John Hollander, Karl Shapiro, Allen Ginsberg and many others.

THE COLLECTION is rounded off with a section called "Criticism and Contexts." This includes many of the classic statements about Jews and their literature in America. After backgrounds by Melville Herskovits, Abraham Joshua Heschel and Elie Wiesel, we have seminal analytic pieces by Kazin, Fiedler, Rosenfeld, Podhoretz, Roth and Howe, garnered from widely scattered sources.

In addition to performing the valuable service of putting so many important pieces together under one inexpensive cover, Prof. Chapman has provided his own 63-page introductory essay to his subject, and it proves as illuminating and penetrating as the celebrated Irving Howe-Eliezer Greenberg introduction to "A Treasury of Yiddish Stories."

As with any anthology, there will always be quibbles; why no Michael Gold or Henry Roth, for example, and why include that awful Hugh Nissenson story, which reads like so much Leon Uris after a summer at the Iowa Writer's Workshop. Quibbles, however, are at an absolute minimum here. Quality is generally absolute tops.

Sheva's head

A RESPONSUM OF SURRENDER: Translation and analysis by Elijah Judah Schochet. Foreword by David Daube. Los Angeles, University of Judaism Press. 106 pp. $4.

Alexander Carlebach

THE PRINCIPLE of collective communal responsibility of Jews — *Kol Yisrael arevim zeh bazeh* — is as old as our history. Law as a whole has developed from collective to individual responsibility, though many traces of the former have survived in even the most advanced legal systems. The dichotomy is already apparent in the Bible, where collective responsibility is the rule but elicits indignant protests as that from Moses and Aaron (Numbers 16:22) "When one man sins, will you be angry with the whole community?" and David's complaint (II Samuel 24:17): "It is I who have done wrong, the sin is mine; but these poor sheep, what have they done?"

Above all in the Middle Ages, with their feudal, corporative system, the group took responsibility for its members, for better and for worse, and this was nowhere as pronounced as in the relationship between the Jewish "nation" or community and the state or municipal authorities. The main importance of this principle was in the fiscal field, the burden of taxation falling on the community as a whole while the individual's contribution was a matter between him and the communal leaders. But usually the *kahal* (organized community) was also held responsible for any alleged or real misdemeanour of any of its members, not to mention the mob-"justice" which in such cases might and did unleash itself on the defenceless Jewish communities.

One of the "crimes" of which Jews were quite irrationally suspected was host desecration. Professor Salo W. Baron, in his monumental "Social and Religious History of the Jews" (vol. XI, p. 104 ff.), deals extensively with the whole phenomenon; see also his "The Jewish Community," vol. II, p. 53 and note. The latter passage refers, among other things, to such an accusation which is the subject of a responsum by Rabbi Yoel Sirkis (1561-1640), Rabbi of Cracow and one of the leading Talmudic scholars of his time (known as "the BAH"). It throws an interesting though depressing light on the deplorable atmosphere in Jewish-Christian relations of the times that this and two other responsa dealing with such relations were omitted in subsequent editions.

A JEW of Kalisz (Poland) had been accused of stealing a host and had died a martyr's death. But he was said to have surreptitiously passed the container with the host in it to his father-in-law, who was the community's beadle. The latter escaped and was now in hiding. The Royal Court demanded his surrender from the heads of the Kalisz community, threatening to punish them if they failed to comply. Rabbi Sirkis, in his responsum written in the spring of 1620, surveys the Talmudic, Midrashic and post-Talmudic sources and precedents and comes to the conclusion that under the circumstances, and provided that the beadle and no other had really received the container, the community was entitled to persuade or force him to surrender to the authorities.

The basic precendent is found, curiously enough, in the Bible itself (II Samuel 20). Sheva ben Bichri had rebelled against David and, pursued by Joab, had taken refuge in Avel Beit Ma'acha. Joab laid siege to the city, which was saved from destruction only by the wisdom of one of its women who persuaded the inhabitants to decapitate Sheva and throw his head over the wall. Thereupon Joab withdrew.

This precedent has served Talmudic law as a starting point and a point of reference for its own treatment of the problem. Any group of Jews, just as any individual Jew, may not save itself at the expense of a Jewish life, unless circumstances are similar to those of Sheva in Avel Beit Ma'acha — i.e., that the person to be surrendered is specified by name and is guilty of a capital crime anyway; though the last condition is controversial.

The same rule applies when the surrender of a woman is demanded for immoral purposes. This is, in fact, the only case mentioned in the Mishna, the other appearing in the Palestinian Talmud and in Midrash Rabbah. From an actual case reported in the same sources it appears that while the law may permit surrender of an individual in certain circumstances, a higher morality would not.

In the book under review, Rabbi Sirkis' responsum and his sources are submitted to a painstaking review, including the opinions of post-Talmudic authorities, from Maimonides down to those of our own times. The Holocaust once more revived the ghostly spectrum of this conflict between the group and its individual components. Post-Talmudic opinion is dominated by Maimonides' rather strict but somewhat obscure codification of the Talmudic texts. The tendency of Rabbinic case-law is to protect the community at the expense of the offending individual.

THE AUTHOR of the book under review, to whom we owe a "Life, Work and Times" of Rabbi Sirkis (1971), gives a full legal and historical analysis of the responsum and all relevant sources, including such cognate problems as homicide in self-defence or defence of others, the latter including the Halachic justification—or otherwise—of the destruction of the unborn child in order to save the life of the mother. Even extradition, demanded by international law or out of political expediency, as in the tragic Soblen case, comes under scrutiny.

The (unpublished) records of the Posen (Poznan) community which refer to the Kalisz case and its apparently happy ending are a real treasure trove. One would have expected the author to comment on the fact that while the Mishna (Terumot 8:12) codified the case of the surrender of a woman for immoral purposes, it excluded the parallel case of surrender to die.

The author's style is often heavy and involved, but the book as a whole is an important and illuminating exposition of a legal and moral problem that has painfully beset Jewish communities in all ages.

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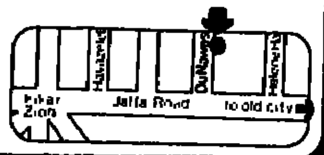

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Generals' war

THE ART OF WAR — Waterloo to Mons by William McElwee. Weidenfeld and Nicolson, London. 346 pp. £4.50.

THE SECOND WORLD WAR — an illustrated history by A.J.P. Taylor. Hamish Hamilton, London. 234 pp. £5.95.

MACARTHUR AND WAINWRIGHT — Sacrifice of the Philippines by John Jacob Beck. University of New Mexico Press. 302 pp.

BATTLE FOR THE BUNDU — the First World War in East Africa by Charles Miller. MacDonald and Jane's, London. 353 pp. £3.95.

Meir Ronnen

THE TROUBLE with generals has been that they have usually drawn the wrong conclusions from victories of armies, even their own. This is part of a remarkably fresh view of military history by William McElwee, a historian, Sandhurst lecturer and collaborator of historian A.J.P. Taylor. The author is no armchair soldier; he earned an M.C. in Normandy.

McElwee confines himself largely to the 18th and 19th centuries, when armies as we know them today began to be forged. He deals in turn with the rise of modern mobilisation, supply, mobility, concentration of firepower, the breech loader, and the rifled barrel.

Moltke is the pivotal figure of the book. He invented modern staff work and devised a recruiting system and active reserve mobilisation that is really the original model of Israel's system; it gave tiny Prussia a lightning call-up to meet the enormous standing armies of France and Austria. But even Moltke could draw the wrong conclusions. When his new Dreyse rifle riddled the massed Napoleon-style French columns, the French learned a lesson they never forgot, but Moltke himself failed to grasp its implications because he was so impressed by the French artillery.

Apart from Robert E. Lee, America's civil war generals were mostly amateurs, but some of them were inspired: the U.S. cavalry generals taught Europe a tremendous lesson, that of the mobility of mounted infantry, dragoons who moved like lightning on the hoof but who fought on foot, protected by cover.

The last war of the 19th century, the Boer War, saw the perpetuation of old mistakes without teaching any new lessons. One has been left with an image of a handful of Boer farmers struggling against British might. The Boers were in fact far more sophisticated soldiers than their adversaries, using their commandos as dragoons, supported by deadly mobile artillery and concentrating their forces in such a fashion as to give them a 2-1 advantage over their immediate front. It was not until Roberts appeared with organised, overwhelming reinforcements that they were eventually worn down.

(It was the Germans, by the way, who converted the dragoon into the *panzer grenadier;* Israel is now following suit with its own armoured infantry, essential for tank support.) McElwee's style is occasionally muddled, but his thinking is crystal clear.

A.J.P. TAYLOR's book on World War II, a sequel to his book on its origins, is a brilliant summing-up, dealing with issues rather than details. Immensely readable, it is devoid of smart-alecky hindsight. Instead it points up all the political and military paradoxes of the world's most chaotic war, which was fought on so many different continents and oceans. Both sides made major blunders: the Allies sucked Japan into the war but were horrified when she took them by surprise; Hitler took on Russia, not because she was dangerous, but because he thought she would be a walkover. The Allies' war in the Pacific hindered their efforts in the West; and their saturation bombing of Germany actually lengthened the war, by diverting scarce resources needed elsewhere. Keeping the Russians out of the military government in Italy in 1943 gave Stalin the excuse to exclude the Allies from East Europe. The war against Japan could have been brought to a much earlier conclusion with a better political settlement; in the end it was Stalin who came out on top, not Truman.

It was not a War of Liberation but a war against Nazism, with Russia eventually bearing the brunt; as a result many countries were less free after the war than before it. Both Germany and Japan committed major blunders by alienating the populations they occupied, when in many cases they could have passed themselves off as liberators; controlling much of the world and its resources, they were brought down by their own ideologies. What a pity this definitive history is illustrated with generally poor and inadequate archive photographs and second-rate propaganda paintings. The maps however are good.

JOHN JACOB BECK's book tells the familiar story of the loss of the Phillipines but adds a great deal of detail about MacArthur's escape to Australia, thanks to the author's obtaining access to hitherto secret radiograms; much is also revealed of the general's autocratic character. Regrettably, there is very little about Wainwright apart from details of his surrender of Corregidor after he learned of the hopelessness of his position and the awful truth that he had been deserted by both MacArthur and Washington. Beck's account of the defence and fall of Luzon and Bataan is remarkably clear and he brings to life all the personalities involved; one also gets a remarkably clear picture of the selfish sycophants on MacArthur's staff; without editorialising, Beck lets them and their actions speak for themselves.

A FORGOTTEN GENIUS of World War One is General von Lettow, a once unknown colonel who, with a handful of brave and highly trained African askaris, tied up a quarter of a million Allied troops in East Africa for four years. He was never caught, despite a two-year campaign mounted against him by the redoubtable Jan Smuts, who was unwittingly providing Britain with more Empire by taking over vast disease-ridden wastes as he was led a dance to the south.

It was a campaign that Britain should never have started, for the German Governor of East Africa did not want to participate in the war, but escalation followed bumbling and a disastrous British landing. As for von Lettow, he picked the time and place of every encounter and always came out on top, disengaging and melting away before the main British force could be brought up. The other hero of this book is our old Zionist friend, Richard Meinertzhagen, later of Allenby's staff and then a young British intelligence officer and a literary scientist who has left us a record of scathing comments on various British generals. The intrepid — and ferocious — Meinhertzhagen found that the best place for an intelligence officer was behind enemy lines and there are many tales here of his bayoneting German sentries or loping off single-handed into a swamp to deal with a sniper. Miller's research is excellent and his book is eminently readable.

Star studded

Vincente Minnelli, daughter Liza and her 1973 Oscar for "Cabaret."

I REMEMBER IT WELL, by Vincente Minnelli. Angus & Robertson, London. 390 pp. £4.80.

Simson Carlebach

BOOKS ABOUT HOLLYWOOD careers generally fall under one of three categories: the decorative, the revelatory, or the instructive. After all, if it's not a glossy picture-book for the coffee-table, if it's not interesting gossip on the characters of famous stars and their environment, and if it's not of technical interest to the student — what then is its *raison d'être?* This book of reminiscences is none of these, and the answer to the question is, indeed, that it doesn't seem to have any.

This is certainly not due to the author's lacking background experience to draw upon. Vincente Minnelli was Hollywood's grand rococo artist; for 30 years he was the director of an astonishing number of heavily-budgeted, award-winning musicals: "The Pirate," "An American in Paris," "Gigi," "On A Clear Day You Can See Forever." He was married (none too happily) to Judy Garland, and fathered one of today's biggest stars, Liza Minnelli. He was (and is) a close friend and associate of the Gershwins, Fred Astaire, Gene Kelly, Katherine Hepburn and Spencer Tracy, Lauren Bacall and Humphrey Bogart, Barbra Streisand, and — going back a bit — Fanny Brice. His work was admired by many for its high artistic standards, conspicuous in a business where such values had to be fought for. And yet, with such a wealth of material at his disposal, his autobiography is as unimaginative as the flat prose in which it's written. The title of the book gives the additional credit: "with Hector Arce," who, I presume, did the actual writing off tapes from Minnelli.

One would have thought that his marriage to Garland could have furnished, by itself, more interesting reminiscences; her mental, barbituate-induced ups and downs are treated only surface-deep, almost as if her husband was no more than a disinterested observer, without a clue to her mental makeup. It's possible, of course, that he couldn't penetrate her addiction, and in any case lapses over such delicate matters might be forgiven, were it not that the entire book is handled with the same surface vacuity. A lot of big names are mentioned, with an uninteresting anecdote or two donated as if out of grudging necessity. The whole thing reads like an invitation list to a tea party.

Here, then, is another example of a good publishing idea that fails to materialize. It's a bore, and definitely not recommended.

Religion updiked

A MONTH OF SUNDAYS, by John Updike. Andre Deutsch Limited. 228 pp. £2.95.

Barbie Zelizer

JOHN UPDIKE'S newest novel, "A Month of Sundays," plays upon the themes of love, sex and faith that have dominated each of his other novels. But this time, there is a variation on the theme — the character in question is an errant clergyman. The book assumes the format of his confessions.

Reverend Thomas Marshfield has been sent west to a desert retreat for recreant clergymen. There, he must abide by a regimented routine set down by the manageress, Ms. Prynne. Religion is forbidden; game-playing (golf, chess) are encouraged; mornings are spent in writing "about what interests one most."

It is through these writings that Marshfield's character is revealed. To start with, they are mostly assumed wit and quasi-philosophical flippancy. "Take the Natural World, O Creature Fashioned in Parody of My Own, and Reconvert its Stuff to Spirit: Take Pleasure and Make of it Pain; Chastise Innocence though it Resides Within the Gaps of the [illegible] Such Moment, for [illegible] Tiptoeing Away with [illegible] Beings; Question all [illegible] Doubt all Doubts; Despise all Precepts which Take their Measure from Man; Remember Me."

Yet as the writings progress, Tom Marshfield discloses more and more about himself and the activities that forced his retreat. He recalls his parsonage childhood, the marriage to the daughter of his ethics professor, the seduction of his organist, which then leads to sexual chaos, his relationship with his now senile father and his leanings toward his bisexual (or so he believes) curate.

THE BOOK has its amusing moments, mostly centred upon Marshfield's conception of "biblical truths": "We have heard.. Thou Shalt not Commit Adultery: But I say unto you, that whosoever looketh on a woman to lust after her hath commited adultery with her already in his heart. But who that has eyes to see cannot so lust? Was not the First Divine Commandment received by human ears, 'Be fruitful and multiply'? Adultery is not a choice to be avoided; it is a circumstance to be embraced."

It is through the furniture that young Tom realizes the presence of God. Convinced that God is responsible for the patterns in the carpet and the faint discolorations in the ceilings, Marshfield comments: "I had no choice but to follow my father into the ministry; the furniture forced me to do it."

As appealing as the book may be at times, there exist several bothersome discrepancies. Updike's, or Marshfield's, attitude toward women leaves much to be desired. "Babies and guilt, women are built for lugging." Or, explaining the word "wife," he says: "The word, by the way, is just the Anglo-Saxon wif, for 'woman.' My wife, *ma femme,* ... indentured to me. Sad to say, lib-lubbers."

HIS attitude toward the general reader is just as annoying. After one of his Sunday sermons (there are four included in his confessions; hence, "A Month of Sundays"), Marshfield interjects: "Do I detect an extra whiteness, as of erasure, in the blank space beneath the conclusion of yesterday's sermon?... Can the word be 'Nice'? Ideal Reader, can it be you?... Bless you, for this even so tentative intrusion into these pages' solipsism." This comment, as others similar to it, seems to relay a certain apprehension over the reader's response.

The inclusion of footnotes and nonce-words also seems to be a superfluous addition. Marshfield writes: "The naked foot I had classified as a favered hallucination." In the footnote, he explains: "Well, what can this mean? I want to be favoured, though fevered?" These affectations of intellectualism fail to suit the content involved.

The book, at best, is unbalanced: the beginning and conclusion are tedious and difficult to labour through, while the middle is highly amusing. However, Updike fans will certainly enjoy it.

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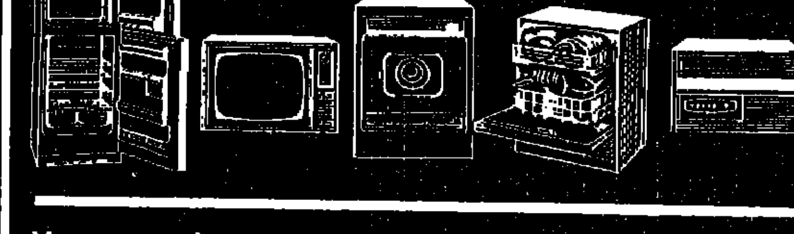

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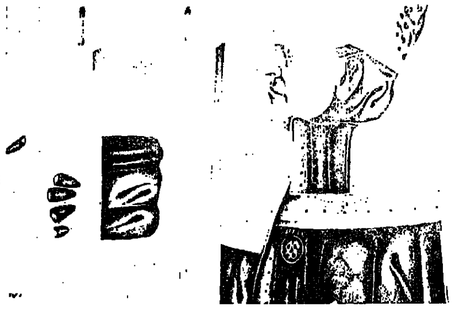
Erotic fantasy

Oded Feingersh at the Tel Aviv Museum

Gil Goldfine



Oded Feingersh: drawing (Tel Aviv Museum).

ODED FEINGERSH's arena is filled with emotional conflicts that arise from the duality of reality and dream wishes — and which lead him to focus on isolation, depression and frustration. He chooses to clarify these moods with illustrations of people acting out their sexual fantasies, erotic visions and submerged libidinal instincts.

In direct reaction to the early work of the English artists David Hockney and R.B. Kitaj, a typical Feingersh drawing depicts one or two floating figures posed in an undefined space surrounded by other images representing their alter egos and fragmented selves. By not confining his characters to familiar places and expressively changing their anatomical integrity, Feingersh accomplishes a process of dehumanization and sets his art in a realm of magic subconscious.

His drawing technique, like his images, is somehow overly sensuous and formulative. He composes with a definite system, balancing shape and void so that all his pictures appear similarly proportioned and weighted in dark and light tones. Also, as if patterned, Feingersh constantly juxtaposes or connects a fine line (which rarely describes a volume's contour but merely limits the outer edge of a shape) to broadly shaded forms. This juxtaposition is often dramatic but stylistically overplayed.

Without actually resorting to pornography, Feingersh manages to promote a good deal of perversion and debauchery. He appeals to the devilish instincts by employing escapist images, many of which worship ugliness and deformity. Hermaphrodites, muscle-men and even "simple folk" are emotionally jailed, tortured or physically restricted by garter belts, straps or tubular piping; symbols, at least for Feingersh, of the real urban world.

An enlarged match-stick is held aloft as a demonic torch or reservedly caressed as a sign of penis envy. This kind of gesture finds its way into all of Feingersh's drawings: the breastplates that amplify rather than protect, the passionate affair with an ice cream cone, cut tubular forms alluding to vasectomy etc. Most blatant, however, is his mannerisitc description of folds: whether fabric or flesh, they are decidedly vaginal in form, corpulently exaggerated into pulsating orifices that border on medical illustration.

Rainbow bands of bright yellow, azure blue, magenta and white, although acidic and succulent, play a limited role in the pictorial scheme and add little aesthetic value. These hues "behave" as sensuous accomplices, meant to elicit some kind of associative reaction. But since the colour doesn't clarify or enhance, it seems false and decorative.

Consequently, there are very few surprises in this show of 76 coloured drawings. Feingersh has molded his art into a subjective and stylistic matrix and rarely jolts one into a visual confrontation, despite the stimulatation by his "unbounded" eroticism. His creative powers at present are limited to prototypes and standbys. Unless he begins to consider ways and means of dismantling his existing framework he will undoubtedly develop an acute case of artistic atrophy. (Tel Aviv Museum, King Saul Blvd. Till end Jan.).

Tumarkin

YIGAL TUMARKIN shows eight maquettes, scale models of public sculptures he is preparing for a park site in New York City. Inspired by the variegated landscapes on a recent trip to the United States, Tumarkin has created a cohesive group of bold yet reticent constructions, in Cor-Ten steel with tinted glass. Reflections and refraction of surrounding images optically enlarge the sculptural space, reducing the look of weightiness. These billboard size units are designed and built rather than intuitively modelled. They project a fine marriage of architectonic planes and natural horizontal compositional lines. All this seems to amount to a pronounced change of direction in Tumarkin's style, a move towards planular geometry and away from modular volumes; a process begun with his Memorial to the Six Million in Tel Aviv's Kikar Malchei Yisrael.

The inclusion, however, of a singular, turbulent amorphic form on the facade of a clean plane, (which has become a Tumarkin signature), is unnecessary, superfluous and disruptive. Also, imagining these models enlarged into full scale and placed in a foreign urban landscape is a difficult task for the visitor. (Mabat Gallery, 31 Gordon, Tel Aviv).

Chanan Laskin: photograph (Yodfat Gallery, Tel Aviv).

Poetic bromides

WITH THE advent of documentary art and conceptualism the photographic image has become an indispensable descriptive tool employed by the artist and, for these movements at least, has attained full status as a medium. Photography in the traditional sense is more literal, symbolic or socially charged. And in the hands of a sensitive person the technical limitations present few barriers for creating meaningful art.

CHANAN LASKIN, while not involved with the esoteric forms of contemporary art, is a photographer-artist. His coloured and black-and-white photos mix pure documentation with the classical principles of art — a coordinated effort combining colour, form and composition, intended to draw emotional, intellectual or social responses from the spectator.

For poetic reasons, Laskin works in series. And although his subjects are rather ordinary he manages to imbue them with a restrained personality, a quiet flavour all their own. Like paragraphs, themes are developed with carefully framed sequential views that, for Laskin, characterize the essence of his subject. Organized around a solitary door, sunlit window or naked alcove, an abandoned room is transformed into an harmonious composition of geometric shapes tinged with an overcast of acid blues, ceruleans and pale ochres. Here, Laskin binds colour and form into a melancholic introspective union.

Opposing the quiet literalness of the room are close-up coloured prints that zoom in and describe rusty surfaces. Textures, smudges or peeling metal are enlarged but not exaggerated as Laskin penetrates objectivity and successfully turns the reality of things into pure visual abstractions. This "alternate" view of life as captured, framed and recorded by Laskin weaves its web throughout the show. With a painterly eye and solid technical ability he demonstrates that invented artistic style (i.e. Abstract Expressionism, Futurism, Cubism and Surrealism) can often be found in nature, society and industrial materials.

No. 48 is particularly beautiful, a black-and-white photo that realistically records a female nude isolated amongst the waste and rubble of a vacant warehouse. Besides the exceptional reproductive qualities of tone and grain, Laskin has created a vivid narrative. The female form enfolds from the dark recesses of the interior and her carefully lighted flesh tones coupled to a sensuous stance and gypsy stare starkly contrast the coarse textures of corrugated walls and industrial filth. The drama of purity and degeneracy and life and death is fully played out. (Yodfat Gallery, 190 Dizengoff, Tel Aviv, Till Dec. 19).

GIL GOLDFINE

Exhibitions in Haifa

MIRIAM KAROLYI — Cast stainless steel, both beaten and smooth, either in the perpendicular or the round. This is true impressionist sculpture on account of its ruggedness, voids, recesses and interstices between multiple close fitting motifs, all ensuring occupation of space; and of the importance of light where it permeates through the above factors and especially where, from dominant smooth surfaces, it absorbs the reflections of the surroundings. Karolyi is always near a subject. Even when we see the maquette of the abstract piece at Bat Galim Station, it is symbolist. "Light and Return," even more abstract and resembling a preliminary gathering of possible motifs for the former item, has an off-centre shift that makes it look partly like a wild beast. Otherwise it is realism almost the whole way. The four regal personages of "The Puzzle," suitable for outdoors, stride majestically forward; "Moses," excellently done, sits, an aging but dignified hooded man; emaciated Don Quixote figures hold up a hand, in one instance to the chin, forming a broken void; and the female figures seem modelled on Astarte. Karolyi's work is most satisfactorily summed up in "Light in Space" among her movable sculpture. The smooth face distantly resembles a skull with two eye sockets, but these voids lead to the beaten reverse face which is hollowed out and furrowed by lines suggesting a riven landscape. As in all her sculpture, the smooth concentrates on the element of light, the beaten on the form itself accentuated by the various apertures. (Goldman's Gallery). Till December 31.

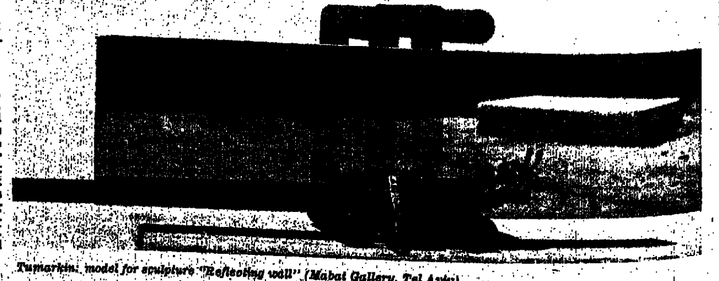
"Light in Space," cast stainless steel sculpture by Miriam Karolyi (Goldman's Gallery, Haifa).

SHLOMO ESHKOL — Drawings, some tinted, on grotesque figurative, architectural, geometric subjects and introducing palm leaves. His style is whimsical, depends on deliberate crudity, at times taken too far. Colour provides balance (30 in yellow, but usually red) and the better work adopts the decorative. Composition is most effective in 7, a voyeur looking into a house, typical of Eshkol's combining houses and erotic significance. (Rothschild Gallery, Haifa). Till December 24.

M. HARRIS

New Galleries

TWO NEW galleries have opened their doors this past month: Gallery Sarit (31 Dov Hoz, Tel Aviv) and Gallery Tourel (8 Jabotinsky, Tel Aviv). The former is showing oils, watercolours and sculptures by GERTRUDE KRAUS, a pioneer figure in Israeli dance and recipient of the Israel Prize in 1968. Her plastic arts are, as might be expected, bound to rhythmic abstractions and non-objective expressions in colour and line. On the whole, Kraus does not attain a high level of proficiency, her efforts being rather mundane and unexciting. Gallery Tourel exhibits bronze and aluminum sculptures by AVI KEINAN, a young artist who has had a previous one-man show. His semi-figurative style, a synthesis of crusty surfaces and erupted voids, remains intact; no real development in technique or imagery is evident.



Tumarkin: model for sculpture "Reflecting wall" (Mabat Gallery, Tel Aviv).

THEATRE / Mendel Kohansky

Heartbreak show

THE MIXED REVIEWS notwithstanding, Isaac Bashevis Singer's "Yentl" has become one of the hits of the New York season. One month after the opening, tickets became almost unobtainable, what with the author's phenomenal popularity as a short-story writer and advance sales to Jewish organizations. It seems that the New York critics are not as omnipotent as they are reputed to be — especially when confronted with New York Jews.

There is no conflict between critics and public, however, concerning the musical, "A Chorus Line," which closed a couple of months ago due to the musicians' strike to re-open conveniently, with the settlement of the strike, the week I arrived in New York. The critics, who raved when "A Chorus Line" first opened in Brooklyn, went overboard after the second opening on Broadway, and by the end of November, tickets were selling for as late as February. I got two seats for a Saturday matinee (for $30) only through the intervention of an influential friend, who spent a whole morning on the telephone to do me this favour.

I came out of the theatre convinced that this musical deserved all the extravagant praise heaped upon it. It makes all its predecessors, including such classics as "My Fair Lady" and "West Side Story," sound tinny and immature, and is even technically superior to all of them. It is a brilliant, touching, almost tragic, show, and a superbly honest one — in a complete break with the tradition of musicals, which have always presented reality bathed in a rosy glow.

"A Chorus Line," the brainchild of Michael Bennett, who also choreographed and directed it, is a show about show business, a loving, heartbreaking story which salutes and commiserates with the young men and women who enter that treacherous world. It is the story of 17 hopefuls who try out for eight jobs in a new show; 17 talented, well-trained, experienced singers, dancers, actors, all desperately in need of work. They are put through their paces to determine how apt they are (and are they apt! Each is a marvellous dancer, as well as singer, as well as actor), following which the director asks each to give a short life story. Thus, before the show is over we know all about the whole lot of them.

SOUNDS rather uninteresting? Not with the bright, clever dialogue, the striking songs, the stunning dances with which each life story is told. There is that handsome, too, too clever, effeminate boy from Buffalo who tried his luck on Broadway once before, then went back to his hometown and attempted suicide, but realized that suicide in Buffalo was redundant; the Puerto Rican homosexual, whose life has been a string of misfortunes, and who demonstrates his ill luck by falling on the stage and breaking a leg which, of course, puts paid to his chances; the bright and pretty girl who cannot make it in show business because nature has deprived her of the requisite curves and who tells her sad story in a hilarious song and dance entitled "tits and ass."

The choreography is stunning beyond anything I have ever seen on the stage. The opening number is so powerful, with such perfection of line and control of space, with so much beauty of collective and individual movement, that it literally took my breath away.

"A Chorus Line": superb New York musical that "makes all its predecessors sound tinny and immature."

On a bare stage (it remains bare to the end — after all, this is merely a try-out for a show), with only a background of revolving mirrors, with lighting executing miracles in concert with the music, the dancers perform with a mathematical precision which gives the impression of free-wheeling spontaneity, as the intricate routine is broken up by missed steps, dancers bumping into each other, tripping and falling, all to the relentless, driving, rhythm of hard-beating music, the revolving mirrors multiplying the action to infinity. There is also an extra-artistic aspect of "A Chorus Line" which makes it different from other musicals. The show will make millions over the years it will undoubtedly run, and not one cent of it will end up in private pockets. It was produced by the non-profit New York Shakespeare Festival, an organization run by New York's Mr. Theatre, the phenomenal Joseph Papp, who will use the proceeds from this gold-mine to finance his non-profit productions — the opposite side of Broadway's super-commercial coin.

IT IS EASIER to get tickets for Sylvia Reagan's "The Fifth Season," but here, too, I needed intervention when I wanted to attend the show on a Saturday night, and had to telephone the show's star Joseph Buloff. The Eden Theatre was packed with a loud, lusty, overdressed crowd. Contrary to what one sees at a Yiddish show in Tel Aviv, the theatre did not look like a geriatric ward. The predominant age was middle, and there was a sizable number of couples in their thirties.

The show itself is an old wheeze which once ran forever on Broadway with the late Menashe Skulnick playing the lead as the schlemiel-with-a-heart-of-gold partner in a dress manufacturing business. I never saw Skulnick, but I cannot imagine an actor carrying off the rather silly part with more nerve, skill and invention than Buloff. He is the kind of master of comedy who hardly needs a text. Basting a dress on a model (a stunning girl named Raquel Yossifon, who hails from Haifa), he keeps both the model and audience in stitches, and spends much of his time on the stage just looking lost as business goes from bad to worse with his playboy partner off on a "business trip" to Florida with the model.

IS THERE STILL a future for the Yiddish theatre in New York? It seems that there is, at least a near-future. Not only is the audience fairly young, but so are the performers. Joseph Buloff had his start in the famous Vilner Troupe in the twenties, but his second lead, Stan Porter, is a handsome, athletic man who looks barely 40. And most other members of the cast are either young or approaching middle age.

As for fabled Second Avenue, the Eden Theatre, which was built for Maurice Schwartz's Yiddish Art Theatre, with its plush seats and gilded boxes, is already feeling the hot breath of bulldozers waiting for the show to close so that they can move in. It will be the last Yiddish theatre in the neighbourhood to go.

Second of three articles on the New York theatre.

MUSIC / Yohanan Boehm

An American tour

TRANSPORTING a symphony orchestra numbering some 80 persons to the United States is no easy undertaking, and when, in October, the Broadcasting Authority's Jerusalem Symphony Orchestra set out on its first North American tour, there were many who wondered whether, to echo the British wartime austerity phrase, the journey was really necessary.

From the financial point of view, the Authority had "only" to bear the burden of two months' salaries, which amounts to approximately half a million Israeli pounds; the expenses of the trip were carried by the impresarios, Paragon International Presentations, with Sherman Pitluck as manager.

In 50 days, 28 concerts were given — quite an impressive record, considering the tremendous distances between the various locations booked, involving hundreds of miles of bus and air travel between appearances.

For all the weeks the orchestra was abroad, its fortunes were shrouded in mystery. Although a public relations officer of the Authority left for the U.S. with the group, no communique ever reached the press. Once, the Radio trumpeted a tremendous success in Washington, D.C.; the next day, the Hebrew press carried a report that a concert in New York had had to be cancelled because no tickets were sold. Some reviews reached us clandestinely, and they were not particularly complimentary.

Now that the orchestra has returned, I have been to see its director, Yehuda Fickler, to discover how things really went.

I found him in his office exhausted but convinced that the trip was a success. He told me that of the 28 concerts, 19 were conducted by Lukas Foss, three each by Raymond Rosencrantz, Sidney Harth of Los Angeles, and Shmuel Sysser, the J.S.O.'s house conductor. About 60 per cent were held in aid of Jewish causes — schools, hospitals, Hadassah, etc. — some 30 per cent at universities, and the rest were open events.

The cancellation in New York, said Mr. Fickler, was not caused by any box office deficiency but because the stage did not have an acoustic shell, and without it a satisfactory sound for the orchestra could not be guaranteed.

AS THE STATISTICS indicate, the majority of the concerts were attended by audiences who came primarily to contribute to a good cause and not to hear the particular performers or the programme. And so, my grapevine tells me, the most popular piece was... "Jerusalem of Gold," which was played as an encore. The standard programme, — "The Jewish Heritage"—which, curiously, had as its mainstay Mahler's Fourth Symphony, with its finale telling about the imminent appearance of heavenly joys, the Christian saints slaughtering animals for feasting, St. Ursula baking bread, wine flowing freely — had to be changed several times and included such standard classics as Beethoven's Seventh Symphony, one of his Piano Concertos, and the Mendelssohn Violin Concerto.

Mr. Foss did not leave the orchestra in the lurch, as some unkind rumours had it here: it had been known beforehand that his other commitments would not allow him to appear at all the concerts. But Mr. Rosencrantz, an unknown conductor imposed on the tour by the American management, turned out not to be a particular success, and friendly Sidney Harth, assistant conductor to Zubin Mehta at the Los Angeles Symphony, came to the rescue for some concerts, with house conductor Sysser filling in some minor dates.

FOR CRITICAL assessment of the orchestra's performances, I have had access only to 13 selected reviews (selected by Mr. Fickler), which may, of course, be only a fraction of the total written in 28 locations all over the United States and Canada.

A classic instance of the unreliability of musical criticism is the notice by Heuwell Tircuit in the "San Francisco Chronicle" of October 27: "... Sounding — and indeed, rather looking — like a college orchestra, the Jerusalem Symphony can boast an admirable violin section. Otherwise, they were beset with just about every major problem an orchestra can have — poor ensemble, bad intonation, uncouth brass and percussion plus an unwieldy wind section. That this group would consider an international tour is astounding."

Against this stands the review of the same concert in the following day's issue of what, I understand, is a considerably less well-known newspaper, "The Daily Californian." Charlotte Greenspan writes:

"... an orchestra whose violins play sweetly and in tune up to the nth position, whose woodwinds are precise, whose brass never make a splatty sound, in short, an orchestra which seems to have no weak links." And, after criticizing some minor points in her lengthy critique, she concludes: "These are quibbles, however. The Jerusalem Symphony Orchestra is a first rank organization. Will we be hearing them on records?"

In nearly all the reviews, Lukas Foss does not fare too well; but in Buffalo (where he spent seven years as music director of the local Philharmonic), two reviewers said some nice things about him. A few complimentary phrases about the orchestra's capabilities, much criticism about interpretation, and a lot of social information irrelevant to the orchestra's performance — this is, more or less, the whole harvest from the newspapers made available to this writer.

ON THE CREDIT SIDE of the ledger, Mr. Fickler wants to feel that the trip was a great boost to the musicians' morale, since they performed on some stages which have been occupied by orchestras of world renown, and they have the feeling that they have done not too badly. And the experience of having been to North America may have given them confidence that they, as an orchestra, have arrived on the international scene. If that is really so, it should be felt and heard in the coming season's performances.

TELEVISION / Philip Gillon

A grim week

IT HAS BEEN a very sombre week, what with news dominated by setbacks for Israel at the UN, the murder of a footballer, and the smashing victory over the Israel Government scored by the Gush Emunim. Even the news department seemed to feel that they had prepared too bitter a cup for us, and tried on Friday night to present our UN sufferings in lighter vein, by means of a skit in which the organization split into two, the dominant Soviet-Arab-Third World majority being expelled to Lagos, leaving the few good boys to return to the UN's original principles.

It was a good idea, but the execution was rather heavy-handed: furthermore, unfortunately, the satire was far too remote from the truth to make a point. Such a division would leave Israel and perhaps South Africa in the good camp, with the United States having observer status: all other countries would prefer supping on oil and vodka at the rich men's table to sharing the meagre fare of virtue.

The one bright spot on the horizon is the U.S. ambassador to the UN, Daniel Patrick Moynihan, who at times seems to me to be the best orator the UN has ever had, with the possible exceptions of Abba Eban, Joe Tekoah and Chaim Herzog. Mind you, even Moynihan has had a lapse, when he failed to veto the first Security Council resolution. Otherwise, however, he has spoken with the tongue of angels.

The murder at Rehovot has at last got our sportsmen into the world news: I noticed in "The Observer" that it got our soccer a mention on the sports pages, a commentator deriving some comfort for the appalling behaviour of English players and crowds from the fact that at least they don't stab each other. I also saw a great quip by Denis Law, the one time "king" of Manchester United, about modern soccer: asked if he was training his sons to be footballers, he said that he was. Until the age of 15 they are not allowed to kick a ball, only people.

Education Minister Aharon Yadlin's solution for the tragic problem of our sport, stopping it entirely, so that there will be no more grim incidents, reminds me of H.L. Mencken's comment on Roosevelt: he said that Roosevelt resolved the dilemma of starvation in the midst of plenty by abolishing the plenty. Obviously we should aim at the knife and not at the ball.

I AM SURE that it was only a coincidence, and not due to sadistic planners, that the dark news was followed by even gloomier features. There is no reason why our attention should not be drawn to the problem of drugs, but I must say that a kindlier Television House might have given us a week of Gashash Hahiver, or old Marx Brothers comedies, or anything to divert us from the miseries of nine o'clock.

"The Third Hour" was originally scheduled to be based on an Israeli documentary, prepared at considerable trouble and expense about a boy called "Jimmy"; at the last minute this was withdrawn at the request of the family, who feared that it might have an adverse effect on the lad. Instead, we were given a horrifying BBC documentary.

"This is Your Life" will feature war hero Avigdor Kahalani Monday at 9.30.

After the film, Dr. Yirmiyahu Yovel handled a pessimistic discussion with skill and tact. There was nothing in this to provide us with the slightest encouragement about the drug scene. As happens almost invariably when we peep behind the curtain at our social problems, there is an appalling dearth of facilities to cope with our chronic difficulties.

There are only two clinics in the country which provide any help to addicts, and no lifelines such as they have in England. The people interviewed by Dr. Yovel ranged from the ultra-tolerant to the ultra-intolerant, with Dr. Zvi Dorner and State Attorney Gavriel Bach the most impressive of the group. But one thing is clear, as Dr. Yovel summed up: there is very little that can be done about the problem. Extreme legislation and extreme liberalism, as advocated by Marcia Friedman, have provided no solutions in other countries: methadon is no cure, and is itself addictive.

I hope that youngsters tempted to experiment with hash were watching this long, depressing but instructive "Third Hour."

THERE WAS ONE bright show during the week, extremely well done by the Youth Magazine: the community theatre movement among the youth in the slums. The show concentrated on a group in Pardess Katz.

The youngsters were very impressive and attractive: they certainly gave us a theatrical version of Pardess Katz that was worthy of a larger stage. When interviewed, they explained that working in the theatre had opened their eyes and made them observe conditions around them, including the horses — though why Pardess Katz should have so many horses, and why these should indicate poverty, remains an unsolved mystery. They sang a very good, although tough, song about being the second Israel and wanting to be transferred to the first league. The community theatre seems to be a great social instrument.

AS AGAINST THIS, "All Beginnings" showed us some Georgian youngsters of 16 who are not given any education in Israel because they are mediocre students and have come too late to learn the language, so they are doomed to become unskilled labourers. I must say I was rather surprised: I know that Youth Aliya makes special provision for precisely such youngsters who cannot fit into the normal educational system. Perhaps there should be a more positive follow-up?

"Morasha" continues to surprise me by the nature of its items: somehow I thought it was reserved for Orthodoxy. Last week we had Ezer Weizman; this week, a sombre tour of the tiny Jewish community remaining in Athens. It was a very good documentary indeed, although the mystery of why they remain there under such gloomy conditions was never resolved.

I suppose they don't want to come to Israel because they've heard how depressing our television is.

RADIO / Marsha Pomerantz

Newcomer voices

KITCHEN DETERGENTS are advertised on the Second Programme in Yiddish, Rumanian, Moghrabi, Ladino, Hungarian, Russian and Georgian between 7 and 9 p.m. during the week. I've recognized the product names and commercial jingles, but scratched my head over the items that came between them.

The air of mystery was dispelled by Sohmaya Goshen, who took time off this week to describe the work of the department he heads at Israel Broadcasting. He is in charge of programmes for immigrants in the first five of the above languages, and in simple Hebrew — those broadcast domestically on medium wave, and those beamed abroad on short wave.

The domestic broadcasts, news and feature, are designed to introduce the immigrant to this country's government, history, literature and art — its achievements and problems — in a manner both encouraging and honest. It is not simple.

Editors must cram 24 hours of news into seven minutes for the foreign-language broadcasts, Goshen said, flourishing a sheaf of papers that represented the news of "one quiet day." Even listeners who read a morning paper in their native language want to know, by evening, just what shattered at Zion Square or, more quietly, at the Security Council. Each evening there are six language broadcasts following the 15 minutes of easy Hebrew.

Until three years ago, the Hebrew broadcast had a half-hour slot beginning at 7 p.m. With the addition of Georgian, half the Hebrew programme was shunted to an 11 a.m. slot on the First Channel — hardly prime time. As a result, Goshen complains, the listening audience for that programme is almost nil.

However, the foreign-language broadcasts attract many listeners. A Bureau of Statistics survey found, for instance, that in a given week, 64 per cent of the local population which understands Rumanian (some 400,000) listen to the broadcast in that language. For those who distrust such evidence, there are the many letters received from listeners. If that isn't enough proof, Goshen says, there are the soap manufacturers, who seem to know where to seek audiences.

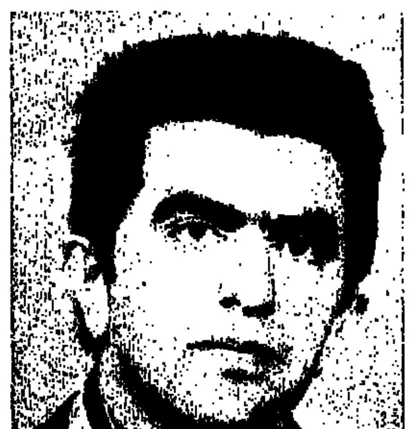
THE DIVISION of the Hebrew broadcast and the two-hour limit frustrate the department's efforts to cover issues in greater depth. The limit is a case of neglect, he believes, in a nation which depends upon the integration of immigrants for its continued development.

Perhaps broadcasts in foreign languages in fact discourage listeners from learning Hebrew and taking an active part in Israeli life? Goshen vigorously disagrees. According to the statistical survey, the programmes have more listeners than some of the most popular Hebrew programmes, and two-thirds of the listeners are over 45 years of age. Uprooted from their lives elsewhere, they may eventually enjoy financial and professional success in Israel — but in the effort to get settled as quickly as possible, they often leave their ulpan early and forgo intensive study of Hebrew. They remain "handicapped" in their social and cultural lives. Not that their neighbours don't visit, Goshen said, but they lack a deeper acquaintance and identification with this country.

The foreign-language broadcasts encourage listeners to take part in Israeli life. Example: a theatre review may discuss and explain a Hebrew play, so the immigrant playgoer has a head start when he takes his seat in the theatre.

GOSHEN SPEAKS with authority about the problems of immigrant absorption. He himself came here from Rumania in 1961, with some experience in radio reporting and editing for youth. He served in the army here, studied political science and economics at the Hebrew University, and began reporting, broadcasting, and editing that sheaf of daily events for Kol Israel. He headed the Rumanian division for several years, and took up his present position a year and a half ago.

Many of his staff are immigrant journalists; all, he believes, work



Sohmaya Goshen talks to immigrants.

with a feeling of purpose. They practise a "Zionism without quotation marks."

The programmes they broadcast for foreign audiences pose a different challenge.

"Responsibility for every word is a thousand times as great as for domestic programmes," Goshen says. While the content of domestic programmes is designed for Jews coming to terms with their country, the foreign programmes reach a more varied audience, as feedback indicates.

Jews who arrive here report that some synagogues in Eastern Europe arrange hours of prayer around the Voice of Israel broadcast they receive. After a recent information campaign about Migdal Ha'emek, immigrants were more willing to go there on arrival and helped solve a settlement problem. Priests have written to say they learn Hebrew from lessons offered on the broadcasts from Israel. Other Christian listeners ask for radio schedules and a copy of the New Testament. Even "Pravda" listens, and once editorialized on a Voice of Israel report about Black Panther demonstrations here.

Material beamed abroad sometimes takes a different slant from comparable reports in Israel. Example: the local press carries a small item about a party held for 40 immigrant doctors who recently received tenure in the Kupat Holim at Ra'anana. Such an item would never be broadcast to Eastern Europe, Goshen pointed out. The reaction would be, "What, is tenure so hard to achieve that it warrants a special celebration?" The foreign broadcast would mention that 40 immigrant doctors were absorbed this year at that branch of Kupat Holim. Nothing about the jelly rolls, Goshen said.

THE RESPONSE to foreign broadcasts is evidence of the significant role radio plays in the information effort abroad. Yet, Goshen complains, the institutions in Israel which deal with immigration and foreign affairs fail to recognize its usefulness and exploit it fully. His own department broadcasts abroad two and a quarter hours per day — but Israel's total radio-hour is only one tenth of Egypt's, for instance. And it is less than that of countries such as Bulgaria and Switzerland — "with all their problems," Goshen says.

Whatever the frustrations, he stressed the staff's sense of satisfaction from contact with their audience. Sometimes it is bolstered by a letter to an individual "voice" from a listener who simply wants to know how the broadcaster's family is doing.

CALEB'S COLUMN
N. David Gross

Let's keep our noses

TO PREVENT REPETITIONS of the horrendous happening in Rehovot last Saturday, the playing of soccer must be stopped, it has been suggested. And, I suppose, to avoid another killing such as that at Kiryat Shmona that same night, the cinemas should be closed. By the same token, the cure for intimidation in outlying districts is for land sales to be taboo. And that there be no more collisions such as that which took three lives at Shaar Hagai on Sunday, the internal combustion engine must be banned.

Our worthy Minister of Education and Culture himself, asked by a radio reporter a bare hour after the soccer-pitch killing what he proposed to do about it, came up pat with his solution, "Stop soccer," instead of telling the reporter politely that "this is a grave matter and I must have a little time to think about it."

THIS INSTANT answer to on-the-ball reporters is the curse of the media. This and the non-stop interviewing and speechifying; when do our public figures ever have a chance to think? And why can't they sometimes say, "I don't know," when they don't know, or "Ask me some other time," when a slick answer commits them to possibly dangerous, unthought-out consequences.

Shwoia, shwoia, take it easy, the Arabs say. It is something the Jews should learn as well.

But having thought, and having then decided on a course of action that might reduce violence, let that course be kept resolutely, without fear or favour, and with the full weight of executive decision and the law to support it. The Knesset sports subcommittee recommended last summer, after some months of earnest deliberation, that no soccer be played on inadequately protected pitches and that, because it is too much to expect this impoverished nation to spend vast sums on four-metre high wire-mesh fences and a supernumerary police force, minor league games be played on a few central grounds which can be adequately protected. A neat solution. It has not been carried out.

VIOLENCE IS the hallmark of this age. Mrs. Meir expressed astonishment last week that the UN should listen to Arafat's men, seeing they are killers of the innocent. But if Arafat has slain his hundreds, Amin has slain his thousands and he addresses the world body; and Stalin was a co-founder. The horrors in our newspaper headlines make TV terror look like kindergarten stuff. It is a little much in the circumstances to expect our educators and social workers to keep idle youths from throwing their weight about.

FIND RATIONAL ways to remove temptation and the opportunity for crime; catch the guilty and do our best to make sure they don't do it again. But let life go on. Let us continue to enjoy soccer and go to the cinema, if that is our form of enjoyment. We should not cut off our inhalatory noses to spite our bruised faces.

BIBLICAL BYWAYS
L.I. Rabinowitz

Shidduch in view

THE RABBIS have a peculiar, and even amusing, comment to make of the opening words of Judah's entreaty to Joseph to release Benjamin, whom Joseph intended to keep with him in Egypt. On the verse in this week's portion, "My lord asked his servants saying, Have ye a father or a brother," they comment, "Why did you ask such questions? Were we asking for the hand of your daughter in marriage? Or were we asking for the hand of your sister?"

Nevertheless, the comment is not so far-fetched as appears on the surface.

One of the problems of the Bible is the two apparently contradictory accounts of the manner in which the youthful David came to the notice of, and entered the circle of, King Saul.

According to I Sam. 16, David was first introduced to Saul as a skilful player on the harp who could charm the evil spirit out of him, and as a result of that he became a member of the royal court. Yet according to the next chapter, when, later on, David defeats Goliath, Saul appears to be completely unaware of his existence and says to Abner, the commander-in-chief of his army, "Whose son is this youth?" and it is a result of this glorious exploit that David ben Ishai is first introduced to the royal court.

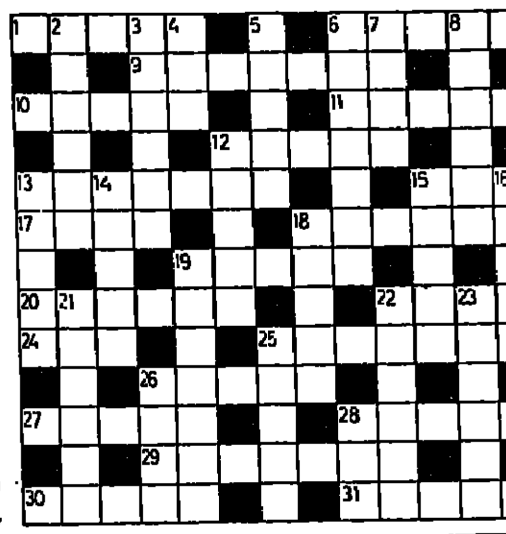
Some commentators resolve the contradiction by explaining that Saul in fact knew who David was — but only as a minstrel. But since the person who succeeded in defeating Goliath would be given the hand of the king's daughter in marriage, it was necessary for him to know not only who *he* was but whose *son* he was, and the phrase is repeated three times in four successive verses (I Sam. 17; 55,56, 58). For when it is a question of marriage, according to Jewish tradition and custom, it is not enough to know who the prospective bride or bridegroom is; one must know the family background, or, as the homely Yiddish expression has it, "with whom one can sit down at one table." In other words, enquiries about family and background is a sign of a potential *shidduch*.

This ingenious explanation finds a possible report in the story of the first Jewish marriage in history, the choosing by the faithful servant of Abraham of a suitable wife for his son, Isaac. When Rebeccah triumphantly passes all the tests which the servant had designed as a test of character, he asks her, "Whose *daughter* are you?" (Gen. 24; 23).

It may be argued that in so doing he was only carrying out the specific instruction of his master to choose a kinswoman, but the fascinating last Mishna of Tractate Ta'anit tells us that in ancient times maidens wooing their future swains in Jerusalem used to adjure them, "Young man, lift up thine eyes and see whom thou art choosing for thyself. Look not upon beauty, look upon — family!"

TWO-IN-ONE CROSSWORD

Use the same diagram for either the Cryptic or the Easy puzzle.



CRYPTIC PUZZLE

ACROSS

1 Animal initially placid and affectionate (5)
6 Room to consider (5)
9 Its plumes are somewhat costly and rich (7)
10 A sign in sum, maybe (5)
11 Hair treatment right in a way (5)
12 Started to be a killer (5)
13 Tarry types? (7)
15 Regret being a bit cruel (3)
17 Otherwise I leave a girl (4)
18 Is unconscious of restoring oneself (6)
19 Sharp as a filed key (5)
20 Annie's boy? (6)
22 Prohibit most poison (4)
24 She won't let you get away with it! (3)
25 British Rail maintenance man's bird (7)
26 A prey to an explorer (5)
27 Teacher of Trade Union rot, possibly? (5)
28 As entertainment, they may be somewhat flimsy (5)
29 See here, boy — watches (5, 2)
30 Some wanton fellow (5)
31 Soft person in office (5)

DOWN

2 Creature from Manila (6)
3 Same again, please (Scotch?) (6)
4 In passing, he's a fool (3)
5 Releases Cockneys in threes (5)
6 Conscientious objection (7)
7 Slight hint, maybe (4)
8 Feed the brute his pud (4, 2)
12 A stiffener or two (5)
13 Trades in disappointments (5)
14 The outcome is to take legal action (5)
15 Splendid way to make lager (5)
16 Here's a place (5)
18 It may come from a pen or in a pen (5)
19 It plays a role in flying control (7)
21 Time for a tint (6)
22 It provides little cover on the beach (6)
23 Cardinal or novice (6)
25 Went to pieces (5)
26 Game some politicians love (4)
28 In the course of operations he dresses well (3)

EASY PUZZLE

ACROSS

1 Wooden shoe (5)
6 Card suit (5)
9 Film (7)
10 Subject (5)
11 Keen (5)
12 Had a nap (5)
13 Worried (7)
15 Allow (3)
17 Not working (4)
18 Lust (6)
19 Horseman (5)
20 Yearly (6)
22 Window ledge (4)
24 Cover (3)
25 Musical compositions (7)
26 Spectacle (5)
27 Fish (5)
28 Airman (5)
29 Fruit (7)
30 Errors (5)
31 Make amends (5)

DOWN

2 On a ship (6)
3 Drug (6)
4 Muscular twi[illegible] (3)
5 Cut up (5)
6 Ivy, for instan[ce] (7)
7 Metal (4)
8 Beer-maker (6)
12 Satan (5)
13 Lost (5)
14 Antelope (5)
15 Extreme point (5)
16 Informs (5)
18 Warehouse (5)
19 Swords (7)
21 American coin (6)
22 Perverted cruel person (6)
23 Body of water (6)
25 Glow (5)
26 Halt (4)
28 Vegetable (3)

Wednesday's Cryptic solution

ACROSS. — 3, Whisk(y). 8, RE-sin. 10, Outer. 11, Fob. 12, B-L-and. 13, Roubles. 15, Noses. 18, Lod. 19, Nestle. 21, Bo-a-r out. 22, Wild. 23, Ante. 24, Iceberg. 26, Shrink. 29, Eat. 31, Te-E-ms. 32, Ar-rival. 34, Tusks. 35, Set. 36, Steer. 37, Watch. 38, Reins.

DOWN. — 1, Def-ee. 2, Nibbled. 4, Hal's. 5, Sonnet. 6, Kudos. 7, (sea)Level. 9, So-U. 12, B-Ed-rock. 14, Lea. 16, Sting. 17, Seven. 19, Numbers. 20, Twist. 21, Blare. 23, Artisan. 24, Insure. 25, Ear. 27, Heath(row). 28, Inter. 30, Match. 32, Akin. 33, Vet.

Wednesday's Easy solution

ACROSS. — 3, Whips. 8, Vot[illegible]. 10, Lows. 11, Roc. 12, Riv[illegible]. 13, Capital. 15, Naked. 18, T[illegible]. 19, Deride. 21, Natives. 22, Id[illegible]. 23, Lent. 24, Alleges. 26, Shen[illegible]. 29, Rug. 31, Tiler. 32, Attire. 34, Needs. 35, Bob. 36, Spuds. [illegible] Album. 38, Strew.

DOWN: — 1, Coral. 2, Recit[illegible]. 4, Hail. 5, Planes. 6, Solar. [illegible] Mused. 9, Top. 12, Rapidly. [illegible] Tit. 16, Kites. 17, Deity. 19, D[illegible]erts. 20, First. 21, Novel. [illegible] Legible. 24, Arrest. 25, Out. [illegible] Hippo. 28, Rends. 30, Deb[illegible]. 32, Adze. 33, Rob.

SOLUTIONS TO TODAY'S PUZZLES ON MONDAY

A THROW IN

BRIDGE
By George Levinrew

Love all

Shusler
North (D)
♠ K 6 2
♡ A K Q 5 4
♢ 7
♣ K 8 6 3

West
♠ Q 10 7 5
♡ J 7 6
♢ K Q 10
♣ J 7 5

East
♠ 4 3
♡ 10 9 3
♢ J 8 5 4 2
♣ Q 10 2

Mark
South
♠ A J 9 8
♡ 8 2
♢ A 9 6 3
♣ A 9 4

The bidding:

North	East	South	West
1♡	Pass	1♠	Pass
3♣	Pass	3♢	Pass
3♠	Pass	5♠	Pass
6♠	Pass	Pass	Dble
All Pass			

In today's deal in the team of four tournament at the Festival Mark's problem was how to make 12 tricks. The 3 club bid by North was admittedly an overbid. The 5 spade bid by South was asking North to bid the grand slam if he had two of the top three honours.

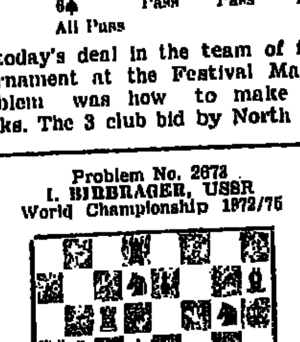
The double strongly suggested that West was loaded with trumps. It was therefore unlikely that five or even four tricks in hearts could be made. One club in the South hand could hopefully be discarded on a heart. Could three diamonds be safely trumped? And then how do you lose only one spade trick? It all seemed so complicated. But this is how it was done.

The diamond ace won the fir[st] trick and a low diamond was ruff[ed] in dummy. Hearts were played thr[ee] times: they broke evenly and [a] club was discarded on the thi[rd] heart. Now declarer came to h[is] hand with the club ace and th[en] successfully ruffed a small diamo[nd] in dummy. And if only the clu[bs] behaved and split 3-3. They di[d]. The declarer won a trick with t[he] club king and ruffed a club. [A] diamond was then ruffed by t[he] king and the rest was easy.

Declarer now had only thr[ee] spades in his hand. He led a hea[rt] and ruffed small. West overruff[ed] and had to lead a trump into South['s] tenace. 12 tricks made. Would th[is] have been made if West had n[ot] doubled? At the replay the o[p]ponents were in 6 no trump whic[h] had no chance. They did not hav[e] the opportunity to both trump lose[rs] and make a throw in.

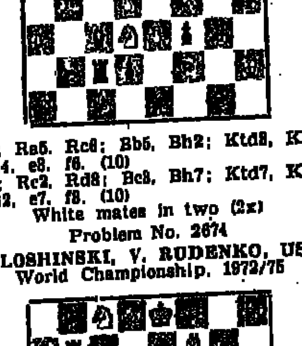
CHESS / Eliahu Shahaf

Problem No. 2673
I. BIRBRAGER, USSR
World Championship 1972/75



Kh6; Ra5, Rc6; Bb5, Bh2; Ktd8, Ktg5; Pd4, e8, f6. (10)
Kd5; Rc2, Rd8; Bc8, Bh7; Ktd7, Ktg6; Pd2, e7, f8. (10)
White mates in two (2x)

Problem No. 2674
L. LOSHINSKI, V. RUDENKO, USSR
World Championship, 1972/75



Ke8; Qd6; Rd2, Rg3; Bf7; Ktc6, Kth3; Pc3, e3, g5. (10)
Ke4; Qe3; Rb7, Rf1; Ba7; Ktb4, Kte7; Pb3, c6, e5, f2, f5. (12)
White mates in three (3x)

SOLUTIONS. Problem No. 2669 (Erokhin, Shedel). 1.Rd4! Setplay 1. — Kte4, f5 2.Ktf7, Kt:c6x; 1.Bd3? Bd5! Problem No. 2670 (Zagorujko). 1.Ktb4! threat 2.Qd6+!; 1. — c8, c8, c6, c5 2.Qc4, Qe4, Qd5, Qe5+!

NONA RETAINS THE TITLE

Women's world champion Nona Gaprindashvili, 34, retained the world title winning her match against compatriot Nana Alexandria by 8½-3½. It was Nona's fifth successive victory in the world championship matches since she first won the title in 1962. (Three of these matches were against Alla Kushnir, now residing in Israel). Here is the eleventh game of the match held in Tbilisi.

Sicilian Defence

N. GAPRINDASHVILI N. ALEXANDRIA

1.e4 c5 2.Ktf3 e6 3.b3 Ktc6 4.Bb2 d6 5.g3 Ktf6 6.d3 Be7 7.Bg2 0-0 8.0-0 Ktd7 9.Re1 Bf6 10.c3 b5 11.d4 c:d 12.c:d Ba6 13.Ktc3 Rc8 14.Qd2 Re8 15.Ktd1 Be7 16.Kte3 Ktf6 17.d5! Kt:e4 18.Qc2 e:d 19.Kt:d5 f5 20.Qd1 Bf6 21.Kt:f6+ Kt:f6 22.R:e8+ Kt:e8 23.Qd5+ Kh8 24.Q:f5 Kte7 25.Qf8+ Ktg8 26.Re1 Ktf6 27.Q:d8 R:d8 28.Ktg5 Kth6 29.Re7 Bb5 30.B:f6. Black resigns.

USSR-YUGOSLAVIA MATCH

Dutch Defence

R. VAGANIAN Y. KOVACEVIC

1.d4 f5 2.Bg5 g6 3.e4 f:e 4.Ktc3 Ktf6 5.f3 e:f 6.Kt:f3 d5 7.Bd3 Bg7 8.Qe2 Ktc6 9.0-0-0 Ktb4 10.Rhe1 c6 11.h3 0-0 12.g4 b5 13.Kte5 Qc7 14.Kb1 a5 15.Qe3 Bd7 16.Be2 a4 17.h4 a3 18.b3 c5 19.Kt:d7 c:d 20.Kt:f6+ B:f6 21.R:d4 B:d4 22.Q:d4 Rac8 23.Bd2 e5 24.Q:b4 d4 25.B:b5 d:c 26.Bc4+ Q:c4 27.b:c Rb8 28.B:c3. Black resigns.

NOVI SAD 1975

International master Oleg Romanishin, one of the outstanding representatives of Russia's young generation, scored an impressive victory in the traditional Novi Sad, Yugoslavia, international tournament, garnering 12 points out of 15 games, unbeaten. Tied second with points each were G. Garcia (Cuba), [illegible]ines (England) and J. Tarjan (U.S.) Here is a fine victory by the winner.

White (Romanishin) — Ke1; Qh[illegible] Ra1, Rh1; Ba3, Be3; Kte2; Pa2, b2, [illegible] e4, f4, g5, h2. (14). Black (Garcia) Ke8; Qc7; Ra8, Rh8; Bb7, Bf8; Ktd[illegible] Pa5, b4, d6, e5, f7, g7, h7. (14).

16.0-0-0? d:e 17.Bc4 Rd8 18.B:f7, K:f7 19.g6+ Ke7 20.f:e h6 21.Rd6 Q[illegible] 22.Rhd1 Bc8 23.b3. Black resigns.

ISRAEL 12th IN WORLD CHESS COMPOSITION CHAMPIONSHIP

Israeli composers of problems a[nd] endgames added a fine achievement [to] their long string of outstanding inte[r]national successes by placing 12th [in] the 1972-75 World Championship [of] Chess Composition, the results of whi[ch] were recently published. Israel scor[ed] a total of 232½ points, nosing out su[ch] strong countries as East German[y], Poland, Hungary, Italy, etc. The wi[n]ner of the event was the Soviet Uni[on] with 553 points (out of a possible ma[xi]mum of 826), immediately followed [by] Holland 307, and Denmark 395½. T[he] individual results of the Israeli tea[m] were: Shlomo Seider 65 points, Dr. Ru[ppin] Ruppin 53, Yehuda Hooh 52, Baru[ch] Lender 22, Hillel Aloni and Yohan[an] Kopelowitz 16½, Aharon Hirschens[on] 15, the late Dr. Yeshayahu Segenrei[ch] 9 points. Israel submitted 27 compo[si]tions, of which 15 figure in the awar[ds]. A total of 653 compositions were su[b]mitted by 27 countries in 14 sectio[ns] of which 375 were classified. The car[e]ful checking by M. Brunwasser, [E.] Ettinger and Z. Roth contributed [to]wards Israel's success in the eve[nt]. Match captain was Mr. Zvi Hashavit [of] Kiryat Tivon.

In two of the 14 sections Israel plac[ed] third, thanks to the outstandi[ng] achievements of Y. Hooh (endgam[es]) and S. Seider (Reflex-mates).